WARREN MAGAZINE

FAMOUS MONSTERS #105
MARCH 1974

FAMOUS MONSTERS OF FILMLAND

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SPECIAL ISSUE

CHRISTOPHER LEE INVADES LOS ANGELES

MEMORIAL TO GLENN STRANGE

PLUS

ABBOTT & COSTELLO MEET FRANKENSTEIN

A FEW WORDS AND PICTURES ABOUT OUR BRAND NEW COMIC MAGAZINE.

THE SPIRIT is about to haunt your newsstand.

Who, or what, is THE SPIRIT?

THE SPIRIT is a new magazine brought to you by Will Eisner and the people at Warren Publishing.

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1946 to 1952. These are the 40's and 50's all over again. Who cares about the 40's and early 50's? We do. Fans do. And after seeing the first issue of Warren Publishing's THE SPIRIT, you'll care too. But listen.

CONTINUED ON INSIDE BACK COVER

THE SPIRIT

SPEAKING OF MONSTERS

BIG HIT!

DESPITE DEATH after death dreadfully decimating the ranks of horrordom's stable of actors—now Sidney Blackmer & Producer Sam Katzman & comedian Mantan Moreland & actor Kane Richmond are gone—we believe you will find this nevertheless an interesting & informative issue of FM in the new 100th Issue tradition of more sum & substance in each exciting number.

For instance, the brand new still above is from nothing less than the long-awaited animation movie of maestro Ray Harryhausen, SINBAD'S GOLDEN VOYAGE!

And the varied contents—contained in the extra pages (count 'em!)—are our way of saying Happy Thanksgiving, Merry Christmas & a Joyful New Year to Filmonster Fans everywhere!

FORREST J ACKERMAN

This PDF File of Famous Monsters of Filmland is part of "The Next 100 issues of Famous Monsters" PDF Collection.
This issue was scanned and restored by Drive-In Moonlite Movies

THIS ISSUE DEDICATED TO

DAVID LANDRY

—a devoted filmonster fan who has pleased the Ackerfan with contributions above & beyond the call of duty which have helped to make FM a better magazine.

ONLY 95 ISSUES TO GO!

4 years ago I lived in So. America. There was never anything to do. Then one day I saw your magazine on a stand. Ever since #63 I have bought every issue. I know you will reach #200. I'm with you all the way.

DOUG BOWSER
Annandale/VA

GOTHIC ERA APPRECIATED

#103 was really a very strange issue. So many actors connected with horror movies have died in the past few months. It's depressing because they were the great actors of a Gothic era of monster movies. 99% of all monster movies made today are nothing but badly written, terribly acted pieces of junk. The directors & producers try to cover up the cardboard sets & the lousy acting with sex, violence & gore.

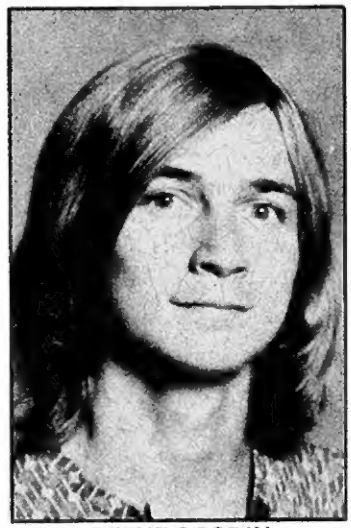
MARK CULBERT

FLAP FOR A FLOP

May a terrordactyl as big as a brontosaurus create a chaotic flap in the offices of **FM**. Thru your hundred issue history we animation fans have really been short-changed. In #100 there was no justice done on any ani-film but just pages wasted on Mae Clarke who could hardly recall anything over all those years and another 10 pages wasted on Bela Lugosi.

PETER IKRATH
Elberon/NJ

WANTED! More Readers Like



STEVE GOSDIN

RYBAK COMES BACK

I can still remember running home yelling, "Ma, ma, my picture is in **FM!**" (Issue #68—more Readers Like.) Today, horror make-up is my specialty and this I owe to **FM** because it was thru Forry's enthusiasm & life work in Fandom that gave me the attitude to go thru the formal education process.

THOS. P. RYBAK
Erie/PA

WANTED! More Readers Like

STEPHEN CARAFELLO

OUR 1000th ISSUE?!

I was about 12 when I bought #19. Now I'm 21, married and have a son 3 mos old. Thanks, **FM**, for making life a little easier. You are a constant companion, where I can escape to when life "on the outside" becomes a little too "monstrous." I await your #1000 issue.

JACK GUERREIRO
Mississauga, Ont., CANADA

ROBINSON REVISITED

A few corrections for the record: In NIGHT HAS A THOUSAND EYES Edw. G. Robinson did not die "at the claws of a lion in midtown New York" but from a police officer's bullet in a country garden. The lion figured in one of Robinson's prophecies and, far from being alive, was a stone statue in a garden. **(I guess I misremembered it as being in front of the NYC Public Library.—FJA)** Robinson also appeared in the semi-horror "old house" murder mystery, THE RED HOUSE (1947), and tested for the role of Dr. Zaius in PLANET OF THE APES.

SCOTT MacQUEEN
Stanton, Del.

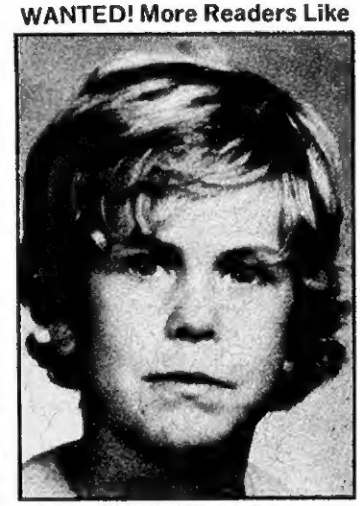
MODERN FILMS DEFENDED

I, for the death of me, cannot understand these people who take modern films as a whole and gravely announce the death of the horror film. Surely they are ignorant of what comprises a good terror film. Naturally there are some bombs now but there was also some pretty disgusting stuff 30 years ago! Who can honestly say (except for 3 or 4 year olds) that Lugosi & Karloff were truly frightening? Lugosi, for example, never advanced: the films he made in 1956 look as corny & old as the ones in the 30s. Chaney Sr.—I cannot truthfully say that THE PHANTOM OF THE OPERA was an excellent & spine-chilling tale because there were too many flaws in the film and for another thing it is old & tired. BUT!! I think, had Chaney lived until today, he would have remained immensely popular and would have been an excellent actor because all thruout his career he became better & better. Finally, I would like to say to people who feel they must cut down new movies: put the discredit where it belongs! Hammer & Amicus are getting steadily better while AIP is getting steadily worse, with a couple of rare exceptions. Just look at the garbage they have been shovelling at us: BEN, WILLARD, FROGS, BLACULA (or is it BLECHULA?) and on.

I would welcome personal reactions to my views. I'm a classical organist, make-up artist and going on 18.

CHARLIE LESTER
23 N. Linden Ave.
Annapolis/MD 21401

WANTED! More Readers Like



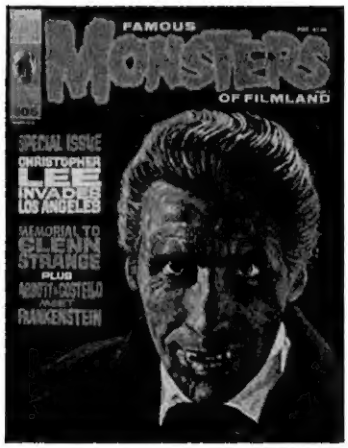
STUART SMITH

BIKE FRIGHT

Can you believe that when I was 8 (I'm 14) I rode down **every day** to the store (by bike) to check if a new **FM** was out, rain or sleet or snow.

BRIAN FRANCIS
Newberg/OR

• Thank you.



OUR COVER:
The return of the Master. In fact, two Masters: CHRISTOPHER LEE as COUNT DRACULA as portrayed in all his glory by the magic paintbrush of maestro BASIL GOGOS.

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SCANNED BY CARBUNKLE FOR DCP

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DRACULA L.A.1972

chris lee: star of the first fantasy filmcon

Ladies & Gentlemen: I'm sorry I made such a mundane entrance. I'm sure it would have been better if I'd simply materialized here or come through the wall or something.

Last night I was in this hotel at the meeting of The Count Dracula Society and in the space of what I intended to be a short, brief speech, I went on for about 26 minutes and totally exhausted my entire repertoire. So this is not Speech Evening at all. I'm here this evening to talk to you and for you to talk to me. This is Question Time & Answer Time. This is not going to be a speech.

I think it's much better that way. We had a similar arrangement in London about a year ago, at the National Film Theater, and it went very well from everyone's point of view.

the devil hides out—in hollywood

You've just been watching DEVIL'S BRIDE, haven't you? That picture, as many of you probably know, is from the book by Dennis Wheatley, "The Devil Rides Out". The reason it was retitled by the distributor in all his wisdom is that one of the executives concerned—and I don't know who he was or I would blast him on the spot—said that we would have to change the title because otherwise everybody in the United States would think it was a western! That, I assure you, is completely true. And it was a nice change for me to be on the side of the angels, for once. And I managed somehow to survive throughout the picture. As you know, it is not what I do all the time.

This coming week I'm working in a picture here with the very great actor & very great man, Sammy Davis, in which I am playing the Great Adversary. The picture's called *Poor Devil* and I leave it to you to imagine what part I'm playing... I'm playing Lucifer, son of the morning. Sammy is playing an extremely inept, incompetent and inefficient demon. For perhaps 500,000 years he has failed dismally to get a single contract. Everything, regrettably, has gone *right*—all the time! Which was not what was intended. I think you'll enjoy the picture. It'll be shown on television. Hopefully, if the film is a success, we will make a television series out of it and I'll be back here for 4 months in the year, so you'd better start looking over your shoulders!

"ask & ye shall receive"

That's it as far as I'm concerned. Now: who's going to be the first brave person? Anything you want to ask me, at all, about anything I've done or anything you've seen. Any questions. In the time I have at my disposal I shall be very happy to talk to you and to answer you. If you want to ask particular questions about that picture, certainly I will answer you if I can, or about anything else.

Q. What did you think of the changes made from "The Devil Rides Out" as a book when it was made into the movie?

A. If I remember rightly, there weren't many changes made from the book. The book was written by Dennis Wheatley, a great friend of mine who happens to live on the other side of the square from me in London. We communicate by means I will leave to your imagination... Some of you may not know that Boris Karloff also lived next door to me at one time—where else?

As to your question, very few changes were made. If I recall correctly, one or two things were impossible to do, technically. Special effects were for the most part, I think, very well done. It was virtually impossible, for instance, to show a horse without the rider. It *could* be done but I think it is always a matter of expense and what the budget calls for in special effects. We kept pretty faithfully to the book, as much as we could. But inevitably there were things we couldn't do. It was entirely money, nothing else, at the time at our disposal. I think the business at the end went quite well, if I remember correctly.

The incantations, in case you're interested, are real, insofar as I got them from a book in the British Museum. There are many books on demonology, witchcraft, the superstitious, the macabre, the occult—literally thousands in the British Museum. They claim they have a copy of very nearly everything ever published. I'm sure there is a similar museum in this country. I did go to the museum and I did find that in-

Foto by Fanzo

Crowd pleaser LEE addresses his public at the first Science Fiction & Fantasy Film Convention last November in Los Angeles.

As the sinister Oriental in TERROR OF THE TONGS.

Lee in Italy as the man who made a deal with the Devil—Faust!

cantation. The one thing that Dennis made up in the book is the Su Summa ritual. That was fictitious. And I got the words "uriel seraphim," which you saw me saying, and the child said, out of an actual "grimoire", which is a book on the occult, the *gran albert*, the *petit albert*, the Canticle of Solomon. All these books exist. They're a necromancer's guidebook, you might say. And that prayer against the forces of evil is genuine.

his favorite film

Q. I have two questions. The first one is, how many films have you worked on since the beginning of your career and, secondly, which was your favorite?

A. I can answer the number I've made since the beginning of my career because I had to make a list of them—115. Those were what I call "appearances"—they weren't, in many cases, much more than that.

My favorite picture up to now is one I just finished, which I did in Scotland. It's called THE WICKER MAN. It was written by the scripter of SLEUTH and the screenplay for FRENZY, which Albert Hitchcock directed, as many of you know. I'm not going to tell you what it's about; I don't want to spoil it. This is a remarkable film and I think may well be a very remarkable success. Hopefully—when I tell you that I sing in it, I dance in it and one or two other things, and play the Lord of the Western Isles in Scotland—in a kilt!

If you'd asked me that question two months ago, I probably would have said THE PRIVATE LIFE OF SHERLOCK HOLMES. Undoubtedly.

That's a very difficult question for an actor to answer. He's not the best judge. Usually the worst. I'd say the most effective part I've ever played is Dracula; there's no question of that, in terms of impact upon the audiences all over the world. Probably the best acting performance I gave may be in RASPUTIN, if I'm a judge of that.

But the best picture I was in, with the best part, the best script, the best director, was undoubtedly the Sherlock Holmes film, working for that marvelous man, Billy Wilder. I don't have to tell any of you about Billy Wilder. He's one of the great, great directors of all time. And he's also a very great person.

But, I would say, the last one, THE WICKER MAN, is the best thing I've done. Hopefully.

Q. Were you contracted with Hammer films?

A. Never. I've never been under contract to Hammer Films, ever. That's been a misconception on the part of many people. I have never been under contract to Hammer at any time.

The only time I was ever under contract was to the Arthur Rank organization in 1947 and after 3 years they kicked me out because they said I was too tall!

Q. Are Hammer films produced independently or do they produce them?

A. They produce them, for the distributor or the big organizations.

a warning to the curious

Q. In Dennis Wheatley's black magic novel there is a caution to the readers not to dabble in black magic. May I ask, have you ever . . . dabbled?

A. No, I have not. I won't say that I've got first-hand personal experience—that wouldn't be entirely true—but I would say that I know a great deal about it now as a result of the reading that I have done throughout my life, and my interest in the subject. I've talked to a great many people in the police who have been involved in this sort of thing. I've talked to a great many priests. I've talked to a great many people who have had some sort of experience with this kind of thing. And I cannot overemphasize what Dennis Wheatley says in every one of his books—what a hideously dangerous thing it is. And I'm not talking about just surface matters, just an interest in the occult. I'm talking about the actual practice of Satanism in its most serious meaning. It is desperately dangerous. There is no question of this at all.

Dabbling is a different matter. Dabbling is a sort of lighthearted interest. But if you get really involved, it's another matter altogether.

Q. I'd hate to put you on the spot but I'd love to hear your imitation of WC Fields.

A. I'm game for most things but I wouldn't dare try to imitate WC Fields in front of an American audience! I know all the lines, every one, and he was a great, great man. I'm devoted to him & everything he's done but I don't think I dare. Perhaps we could have a private demonstration outside.

Q. Are you skeptical of black magic?

A. Not at all! Very much the reverse. I am very much a believer in it. It may interest some of you to know that I have been asked to play Alistair Crowley. I don't know whether it will come off. Alistair Crowley was a strange man, as you know. He was a friend of Somerset Maugham. Somerset Maugham wrote a book about him called *The Magician.* He was an extraordinary man. He was the first man to climb a major Himalayan peak without oxygen. True! He was an incredible mixture of charlatan and—perhaps, who knows—a certain amount of genuine power. I think this also applies to Rasputin.

Q. Do you profess any particular religious faith?

A. If you want to pin it down to precise definition, I'm an Anglo-Catholic. Not a very good one. But I think that surely the most sensible religious faith is to realize that there is one God and many avenues of approach to Him.

Almost unrecognizable as Oriental in THE SECRET OF THE YELLOW DAFFODILS.

It's poses like this that have earned him the title "The Handsome Devil." According to his fanmail, millions of ladies are ready to go to Hades!

horror then & horror now

Q. Would you comment on some of the differences you've seen between the horror films you've been involved in in the 60s & 70s and the American horror films of the 30s—Lugosi & Karloff, etc.
A. Of course in the era of the 30s & 40s you're obviously thinking of many others as well—Lon Chaney earlier on. The great master, I think. THE master, beyond any doubt. To me, anyway. And the great German actors like Conrad Veidt (a great idol of mine) and Emil Jannings and many many others—great French & Russian actors.

I think frankly the difference to me these days is that whereas the films we do may be a little more realistic and a little more full of impact because of this realism, I personally believe—and I've always said this—that the pictures that were done in the 30s & 40s had more taste & more style and certainly better scripts and, in many cases, better direction. To be fair to myself & my colleagues, I think now we have to, with few exceptions, surmount difficulties rather than be helped. I'm not knocking the pictures we do today. Some of them are very good. You can't win every time, of course. A great deal is in the audience's reaction. When I look at some of these pictures that were made at the time you're talking about, I find them at times almost comical; I'm sure you do too. Sometimes lacking in effect. But there were certain things in them which we don't seem to have today, which we lose out on.

It is possible in every kind of picture to do a thing with taste, do a thing with style, with conviction. Conviction we have, I assure you. Without it we are lost.

I think with the kind of audience which exists today in the cinema—ultrasophisticated, very critical, very knowledgeable (much more than it was in those days)—one must be more convincing and one must try harder. But the quality of production, the quality of scripts—in those days it was at the top level of the studio. *The* major picture with *the* major writer and *the* major director. The top people helped toward the results. We do not have that to such an extent today and I think it's a pity we don't.

three missing movies

Q. What happened to the 3 films you made—DRACULA WALKS THE NIGHT, HORROR EXPRESS and I, MONSTER?
A. The first was my attempt at trying to put over on the screen as a personal tribute to Bram Stoker the character he created. And in this film, again lacking in production value, lacking in many things, I fear... I haven't seen it. But it's been shown in Europe, with a varied degree of success. In this film, I tried to recreate on the screen (I may say for the one and only time ever, I'm quite sure) the very character that Bram Stoker created. Physically, the old man growing steadily younger. And I used the lines that Stoker wrote. What has become of that film, I do not know. I have no idea. But I do know that it is apparently the subject of some sort of legal wrangle between a couple of distributing companies.

The picture is available, hasn't been shown yet in this country. Some of you will like it & some of you will hate it. There are good things in it & there are not so good things in it.

I did HORROR EXPRESS last year in Spain with Peter Cushing. I think that will entertain everybody. We play a couple of intrepid British explorers. There was a very fine line in this film. I managed to get Peter into a state where he wasn't quite too sure of what he was saying and the line came out in a very interesting way indeed. There is a scene which takes place on the Trans-Siberian Express from Shanghai to Moscow or in that area in Russia. Very strange things happen on the train; all sorts of things get loose. A Spanish actor, who was playing a Russian detective, came up and cornered us while we were going through all our bits & pieces. He said, "Do you gentlemen know anything about this?" We said, "No, nothing at all."

And he said, "Well, how do the police know that you 2 are not the monsters?" There was a long silence, and Peter has to look at him and say, "Monsters? We're British, you know!"

I worked on Peter very hard and on the third take I managed to get him to say: "British? We're monsters, you know!"

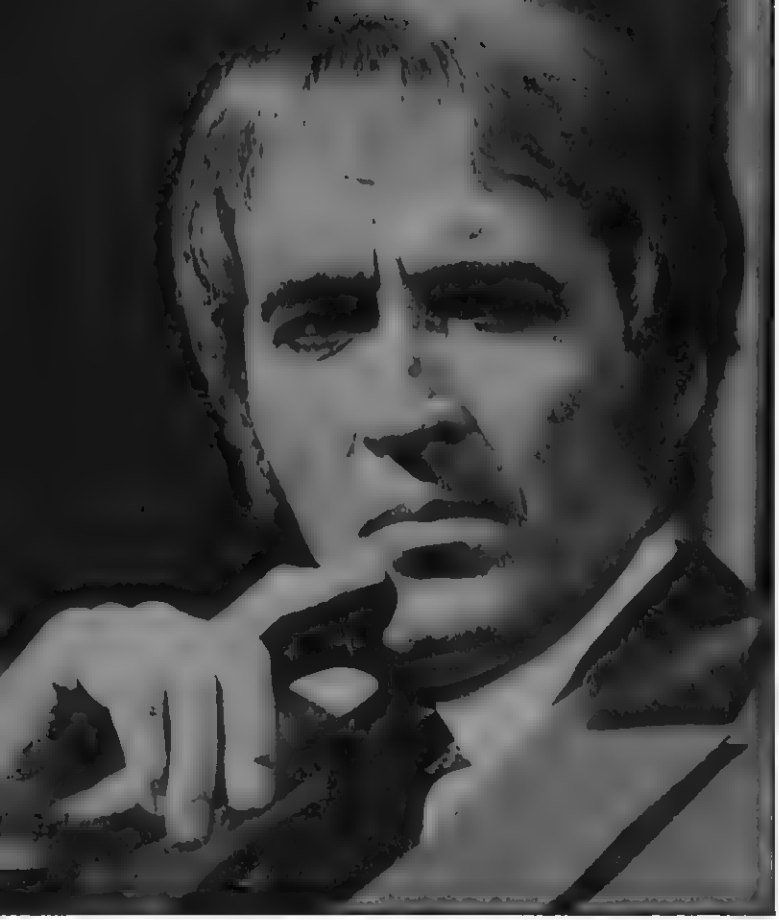
That film hasn't come out yet.

The third one you asked about—I, MONSTER—I have somewhat mixed feelings on this. This was intended to be the true rendering of Dr. Jekyll & Mr. Hyde, which has been done and, indeed, on occasions, done to death.

For some reason I've never been able to understand, the picture was called I, MONSTER. I thought this was a dreadful title; I still think so. I lost. I was told this was a good marquee title. I'm sure you've all heard that expression many times. We reproduced Stevenson's Jekyll & Hyde exactly as he wrote it—with one or two minor exceptions, insofar as I was Dr. Marlow & Mr. Blake! Don't ask me why! But everybody else had the right names! Everybody else! But no, no, I couldn't be Jekyll & Hyde—that's been done before!

The second thing that happened was that the producers decided to shoot it in 3-D! I don't know how much any of you know about 3-D but I know a *lot* now! And I can tell you that it is a disaster to try & shoot a proper picture in this process, for one very simple reason: to get the dimensional effect of 3-D, everything has to move! All the time! That means either you move and the camera stays still or the camera moves and you stay still. And I'm not exaggerating

DRACULA—PRINCE OF DARKNESS constantly sheds new light on Stoker's legendary vampire Count.



Christopher ponders the profound question, "Do blonds have more fun than brunets?"

As severe Col. Mannering in "The Interrogators" episode of TV's popular *The Avengers.*

when I tell you that in a close-up I had to weave back & forth. But of course the outcome was that having made the entire picture this way (on the run, as it were), one was moving in one direction and talking to somebody in the other direction. The result was we got a picture which the editor couldn't cut! What was originally a picture which ran for about 93 minutes I think now runs for 70 and it's still too slow! I regret to say that the film, in my opinion, is a disaster. It could have been so good. Because what we actually did was very, very close to Stevenson and really it was a good picture. It was very well acted, well directed, well photographed, well produced. But because of this ridiculous gimmick, which didn't work, no picture.

his favorite horror film director

Q. Who is your favorite horror film director and why?

A. Claude Chabron. I don't know if any of you here have seen any of his films but I saw a picture the other day called THE BUTCHER which I thought was one of the most brilliant pictures I'd ever seen in my life. And he's a man I'd love to work with. Taste, intelligence, incredible thought. And the way he presented this picture on the screen and in perfectly normal surroundings—which is the real meaning of horror. When somebody comes into a sunny room, the sun is streaming through the curtains & everybody's happy & having a drink & sitting down to a lovely meal and right in the middle of it somebody says, "You know, there was a murder here yesterday!" Right away you've got the audience set.

Chabron, I would say, for that reason. Subtle, suggestive and magnificently staged.

Q. What was the title of the film you did by Louis Bunuel?

A. It's not entirely accurate that I did a film by Louis Bunuel. As a matter of fact, I had coffee with him 3 days ago, here, in Beverly Hills. I did a picture in Barcelona called EL UMBREVELO or EL UMBRACLE, which is in point of fact the name of a park in Barcelona. This was done by Petro Popovella who wanted to make a picture (which I think shows his excellent taste) about me. It was a very strange film. It was not a modern film at all. It was an avant garde picture. Film in its purest sense. It's black & white. There's no dialog in it except when I sing. I sang a couple of operatic arias with no music, so it was very odd. It was Bunuel's idea and he really was basically responsible, I think, for this picture being made.

He encouraged Popovella to make it. Popovella cannot leave Spain; his passport has been impounded. Bunuel reminded me of this the other day. He said, "Can he yet leave Spain?" And I said, "No." He said, "Is he still blacklisted?" and I said, "I believe so, which is very tragic."

He's a Catalan. They all are Catalans. And until you've been in Spain, Barcelona in particular, you don't really realize what this means. They're very proud & independent people. And he said, "Well, I know all about blacklists. I was on one once for a very long time in this part of the world. Then someone went to Irving Thalberg and said, 'You must take Louis Bunuel off the blacklist—you must take him off at once, he's a very great director.' And Thalberg said, 'There is no blacklist and I will take him off.'"

Q. Have you ever sung Mephistopheles?

A. Not in the complete opera but I have sung bits of it in operatic performances in public, on stage. I've done part of the Gounod Mephistopheles and part of the Boito Mefistofele but not in the complete full opera. Only in bits & pieces in performances up & down Scandinavia.

vlad the bad

Q. I understand you're an expert on Vlad Tepesh. Did he keep wolves and, if so, did he have a favorite?

A. Did he keep wolves? I should think probably but not as pets. Wolves are untamable as pets. At least I think they are. There may be cases of it. Foxes may be tamable. I think it's stretching the imagination a little to imagine that he would have had wolves because that would have been a convenient & obvious thing for him to have. He didn't summon them as children of the night—I don't think! That's a shot I'd like to see in a Dracula picture one day too.

Q. Did he have a zoo?

A. A zoo? I think the zoo was confined to homo sapiens—the human species—and I don't think they enjoyed their captivity very much.

advice from karloff

Q. I read that the biggest thrill of your life was to meet Karloff. When you first played Dracula, did Karloff give you any advice?

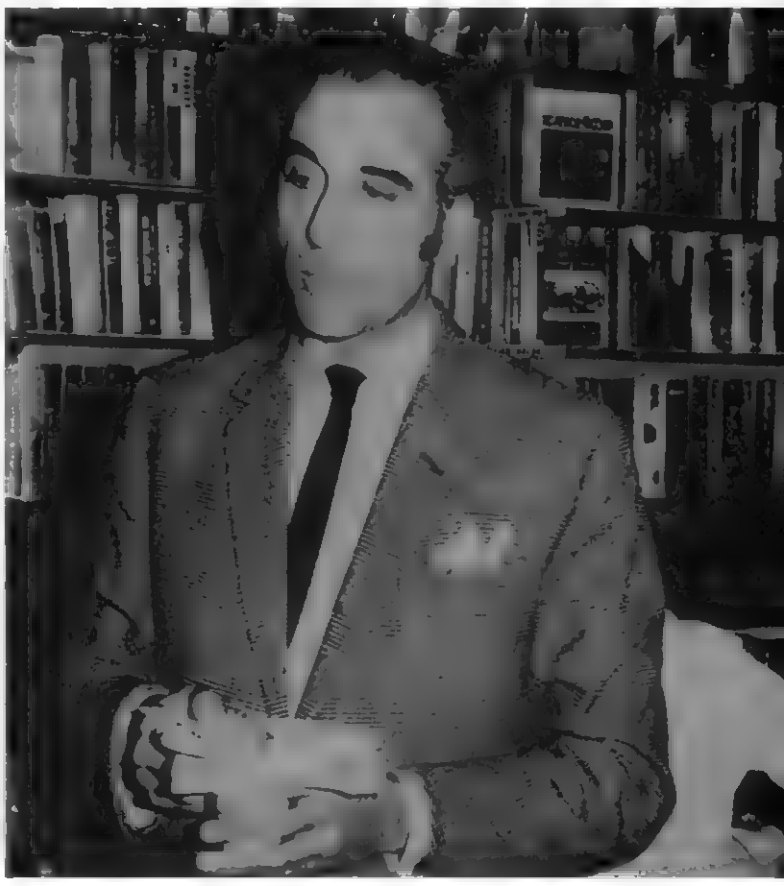
A. No. Boris was a very, very dear friend and I say this in the truest meaning of the word. Boris —I don't have to tell you all what a wonderful actor he was. That goes without saying. He only confided in me once regarding the point of view of the audience, on what one should or should not do. He always said, "Leave it to the audience, Christopher. Leave it to them. Always leave it to them. They will think of something 50 times worse than anything we can do." That is really true and that is the only comment he ever made.

favorite dracula role

Q. What was your favorite DRACULA that you made and why?

A. The first one. The only one. Simply because

Admiring life mask of the late Peter Lorre as mask-maker Verne Langdon looks on. (Later Langdon made mask of Lee.)



Chris Lee in Grislyland! Sharing a piece of birthday cake in the home of Forry Ackerman on the occasion of *FM* editor's 55th birthday. (Forry is now 56—*not* 66 as erroneously reported by a gremlin in *FM* #100.)

Looks like Lee's close friend went in for too much skinny dipping in his acid bath.

it followed the story, simply because it was what Stoker wrote or approximately what Stoker wrote. I may get shot for this—well, that wouldn't really hurt me!—but I will say this: Undoubtedly my favorite Draculá picture of those I made was the first one, for obvious reasons. It did follow the book. Since then I think the writers have problems trying to think up something new. In the next one I'm going to do, ladies & gentlemen,—Howard Hughes & Dr. No.

Q. You said you would never play a monster again?

A. I said I would never play a "thing" again, do you see what I mean, like a mummy or a Frankenstein monster. I think enough has been done.

Q. If the script were right, would you don heavy make-up and do a bizarre role?

A. Yes, certainly. I would put on the necessary make-up if the part demanded it. One dream I've always had, but now, alas, I'm too old, is the part of The Man Who Laughs.

best kind of horror

Q. Which do you think is the best kind of horror—psychological or physical?

A. The best kind of horror is a mixture of psychological & physical. The main thing is the form of it. I've always maintained that the important thing is what you don't see rather than what you do see.

Q. I've been trying to get to England. How would I go about arranging a tour of the studios?

A. I can't answer that. The only thing you could possibly do is write to the Publicity Dept. of some of the studios. Perhaps they can arrange it for you.

Q. Are there any plans for you to make sequels to THE DEVIL'S BRIDE, STRANGE CONFLICT and GATES OF HELL?

A. I do possess two Dennis Wheatley properties, THE HAUNTING OF LOW FENNEL and TO THE DEVIL'S ALTAR. My own company intends and hopes to make them in the coming 2 years.

Q. Where did you study for your acting career?

A. I didn't. That is not meant to be a flip answer. I never studied. I worked. I'm serious about this. Of course one can & should study and of course dramatic academies are important. But I never *learned* how to act. You can't learn how

The Mysterious Fu Manchu dreams of World Conquest.

Things may be stacked against him (or behind him) but Sherlock (Lee) Holmes doesn't let that deter him.

to act. You can learn the technicalities, and you must, but you're either born with the ability to do something or you're not. One can't learn how to act. It is instinctive, purely. I never attended a dramatic academy and the only time I ever set foot in one was when I went to some sort of strange place the Rank organization had and I found people fumbling over the alphabet. I thought that was rather difficult and I walked out.

But truly I never attended an academy. I worked. I went through the theater working as a stage manager; I worked in the opera and in radio, television & movies, simply by taking anything that I could get for the first 10 years of my career.

Q. Were you pleased with the finished results of DRACULA A.D. 1972?

A. I've not seen it so I don't know. But I have very grave doubts about the mixing of the styles, and great reservations.

appearances with cushing

Q. How many of your 115 films have you made with Peter Cushing?

A. Peter tells me we've had our 21st birthday. He tells me we've made 21 pictures together. Perhaps we did more but it's about 21.

Q. I was wondering if there was any chance you might play Sherlock Holmes again? I saw a film called SHERLOCK HOLMES AND THE DEADLY NECKLACE. I didn't think it was very good although I thought you were excellent.

A. Thank you. That was made in Germany, in Berlin. The studio had been a poison gas factory at one time. I do look somewhat like Sherlock Holmes. It may happen. It would be a great opportunity. I have even been asked to do it on the stage. I'd like to do that. Who knows?

Q. How did you get started in show business?

A. After the war. Didn't really know what I wanted to do. I had a cousin who suggested to me one day at lunch—I must have been doing something rather strange—"Why don't you become an actor?" And I thought, why not? I was on the stage at the age of 9, playing in *Henry V.* At the age of 10 I played Donnybrook in *Richard II.* At the age of 11, I played Cassius in *Julius Caesar*—uncut! And the Brutus was Patrick McNee!

Q. What effect, if any, has the horror film roles which you play and which you say you've studied for so many years, had on your private life?

A. Well, I'm happy to say that I still have a lot of friends! I do really leave it behind, you know. There are occasions, depending on the countries which you go to, and depending on how super-

The Phantom of the Piano at the Magic Castle in Horrorwood. When he turned around and saw Bela Lugosi listening, he changed his tune. Foto by Alan Hershey

stitious the people are, when one can have, to put it mildly, a stunning effect. I was in a village in Spain two years ago when I was doing a Western—THAT'S what I *really* want to do!—called HANNIE CAULDER. I was walking down the main streets of the small village and everyone was pointing forked fingers at me and bringing their children indoors. So you see, it does happen in certain societies, depending entirely upon their degree of what you might call civilization. They can react very strongly. In other, sophisticated societies, they don't. They know it's an act.

Children are certainly the ones who are least bewildered, least confused and least affected. To them I'm a rich uncle and that's how it should be. To them it's a fairy story, it's a fantasy. The whole thing is a fairy tale.

I was playing golf in Scotland about 2 years ago. Two very small boys came up hand in hand. I was just about to take a shot. They just looked at me. They were very Scottish. One of them said, "Are you really Christopher Lee?" I said, "Yes." And the other one, who couldn't have been more than 5, said, "My God!"

Q. In DRACULA HAS RISEN FROM THE GRAVE, how did you turn your eyes red?

A. Contact lenses. I hate to tell you this, it's giving away the secrets of the trade. Contact lenses. And very uncomfortable they are. I can't see a thing. They cover the whole eye. And it is rather unnerving if you're running up & down staircases and leaping over tables. It is also unnerving for the members of the cast, I may tell you, when you come crashing into them. They never know quite how close you are and you don't know either. You can't see very clearly: you can't see very well.

Q. Have you ever written a script?

A. No, I've never written a script. Not yet.

final words

Q. Are there any essential elements for making a good horror movie?

A. Well, I think I've more or less already been into that. Suggestion, subtlety, taste, style, conviction. We tread a terribly narrow line, you know. It's a razor's edge, between convincing people & having them laugh. Hopefully, they never laugh at me. If they do laugh at something you do, and they're not intended to laugh, then somebody has failed.

As Vincent has said many times, and as I have said many times, it is our vocation to make the unbelievable believable. It is the most enormous challenge that any actor or actress can be given in this day & age.

And if we succeed, and you enjoy it, that is our reward, really. **END**

RICK BAKER... MONSTER

Quiet—Genius at Work! A Talented Young Guy whom I (FJA) and Many Others believe is destined to be Another Westmore, Tuttle, Smith, Chambers . . . a Name to Reckon with in the Annals of Monster Make-up Artists.

MAKER

by Saul Kahan

another FM fan on his way to scardom

dyed by his own hand

Since the age of 10, Rick Baker has been a monster movie fan, a collector of sinister cinema souvenirs and a devoted **FM** reader. He started making his own monster masks by dipping *baking dough* in color dyes! He checked out books on make-up from his local library in Covina, Calif. and taught himself the basics of prosthetics (making rubber masks).

In his teens, Rick, son of artist Ralph Baker, wrote to make-up master Dick Smith for advice. Smith's award-winning work ranges from the "Way Out" TV series and the film of HOUSE OF DARK SHADOWS to the 110 year-old Dustin Hoffman in LITTLE BIG MAN and the bullet-mangled victims of THE GODFATHER.

When Rick visited his home town of Binghamton, NY, he stopped to see Smith in Larchmont, a 3-hour train ride. Smith was impressed with Rick's talent & enthusiasm and allowed Rick to study with him at various times, for about 6 months, over a period of 5 years.

Meanwhile, Rick polished his craft by making his own experimental 8mm movies. He worked long hours in his simian-stuffed bedroom-workshop. And he landed jobs in southern California animation studios and make-up departments.

At the age of 18, Rick and another **FM** "student," Douglas Beswick created the title creature for OCTOMAN. Then, at just 20, Rick made his solo debut with the monster comedy SCHLOCK.

Once a beautiful girl—till the fiendish Rick Baker got his hands on her and transformed her into a sort of female Quasimodo a la Laughton.

Most realistic wounds I ever saw. Frankly, it hurts me just to look at them!—FJA

He designed & constructed the Schlockthropus, alias the Missing Link, an ape-man monster who eats ice cream, gets interviewed on TV and plays the piano between murder, mayhem and monkeying around with Forry Ackerman.

Writer-director John Landis was referred to Rick by Don Post, "Hollywood's foremost mask maker." Rick used experimental techniques to create the 4-piece face which gave 21-year-old Landis lots of facial flexibility in playing Schlock. The role demands a wide range of expressions, from animal viciousness & bewildered frustration to child-like curiosity about the modern world and tender love for a beautiful blinded teenage girl.

by the dawn's early fright

In order to get Schlock ready for each day's filming, Rick & John started their 3-hour make-up sessions while it was still dark outside, on location at Hidden Trails Camp in Agoura, Calif. Sometimes John, made up as Schlock, would drive himself to a nearby location at Agoura High School. Commuters on the Ventura Freeway were startled to see a Pinto being driven by an ape. One amazed motorist even drove off the road. John stopped and offered to help him but the confused man declined.

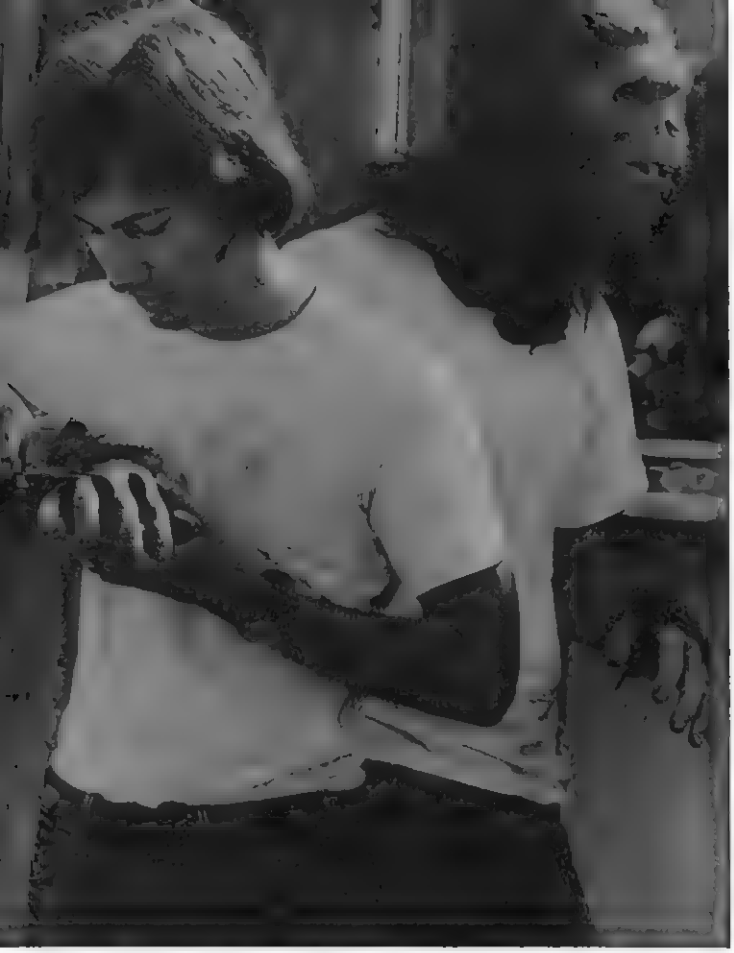
Rick achieved a close fit of the facial appliances by building the foam rubber pieces onto a plaster cast of John's face. The cast was later cast in the film. It's seen in Schlock's cave as the petrified head of one of the monster's many victims. As Schlock, Landis is on camera in almost every scene but the cave shot of his plaster cast is the only time his "face" is seen in the movie.

The realism of Rick's work was proved again when an Agoura deputy sheriff spotted the film unit working in the street. He stopped to make sure they had permission to film there. He asked who was in charge and since the producer was not around at that moment the crew referred the officer to Landis, who was suited up in Rick's Schlock gear.

As the sheriff questioned him, John didn't say a word, he just glared at him. As the interview proceeded, John began to emit a low growl. And the officer visibly lost his cool. Until John spoke up to assure him that everything was legal—and human.

the monster-maker speaks

"I'm glad SCHLOCK was my first feature," says Rick. "It's a very funny & original movie and it was a wonderful opportunity to show what I could do. Because the story is so zany and Schlock has to do so many crazy things, it was a real challenge to me. It was a great learning experience. With what I know now, I would love to do SON OF SCHLOCK."



Rick Baker gives a manicure to SCHLOCK.

(Foto by Saul Kahan.)

When Rick Baker discovered the face beneath the latex (John Landis) he hastily put the SCHLOCK appliance back on!

(SCHLOCK foto by Saul Kahan.)

Rick Baker touches up his, er, "ape-pliance."

CHANEY QUALITY

This is Rick Baker in his own make-up as an ape man and, frankly, I could almost believe it was Lon Chaney Sr. staring out from beneath those beetling brows. A superb job of imagination combined with realism.—FJA

Rick's advice to **FM** readers who would like to become professional monster-makers is "Get as much information as you can and do as much as you can on your own. Don't just read & talk about it—do it. It's not easy to break into filmaking but if you're interested enough to work hard and keep improving your skills, you can do it."

chambers of horrors

Working on SCHLOCK gave Rick the chance to meet a man whose work he has long admired —John Chambers, the Academy Award-winning make-up designer of the PLANET OF THE APES series. Chambers also created make-up for the *Night Gallery* TV series and many films. He makes his acting debut in SCHLOCK as the National Guard Captain who deploys his troops against the monster in the action climax.

Chambers looked over Rick's work and said, "I can't recall any feature film requiring such detailed & inventive make-up being handled by such a young person. Rick should be one of the leading make-up artists of the future."

rick in the thick of fantastic work

Chambers' prediction seems to be coming true. Following SCHLOCK, a Jack H. Harris release, Rick Baker created, constructed & played the two-headed gorilla in AIP's THE THING WITH TWO HEADS starring Ray Milland & Rosie Grier. He recently assisted Dick Smith on THE EXORCIST, doing lab work on the demons that possess the little girl in the Warner Bros. film of the eerie, best-selling novel. Rick worked in New York & Iraq on the film starring Max von Sydow, Ellyn Burstyn and Linda Blair as the demon-ridden child.

Rick traveled to New Orleans to work on the current James Bond film LIVE AND LET DIE starring Roger Moore. He created the head for actor Geoffrey Holder that gets blown up and the one for Yaphet Kotto that gets inflated by a gas pellet.

Rick did special props and stop-motion puppet work in FLESH GORDON and has created a homicidal malformed baby for Larry Cohen's upcoming horror thriller IT'S ALIVE!. He did make-up on the wounded in CARIBE, shot in South America, and a murder victim in BONE, a Jack H. Harris release starring Yaphet Kotto.

Rick Baker, now 22, is currently working on the CBS-TV movie THE AUTOBIOGRAPHY OF MISS JANE PITMAN, for which he is helping Cicely Tyson age from 20 to 110.

Between films, Rick has created a King Kong arm for a Volkswagen commercial and a mask for the Jolly Green Giant. Suitable assignments for a monster movie fan who's fast becoming one of the masters of movie make-up. **END**

How Geoffrey Holder blew his top in LIVE & LET DIE: the head that exploded, created by Rick Baker.

FAREWELL MICHAEL DUNN

a little giant dies

death at his side

PRINCE SIRKI was at his side from the moment he was born. He was born in Oklahoma the year (1934) that Death Took A Holiday (the classic film of the supernatural starring Fredric March as Prince Sirki, Death Incarnate) and an unkind Fate decreed that he would not live as long as most men.

Nor grow as tall.

For he suffered a progressively crippling disease which caused his limbs to atrophy so that he never grew to normal height.

But it is a truism that "big things come in small packages" (for example: atom bombs) and Michael Dunn burst on the screen with a stellar performance in SHIP OF FOOLS, for which he will be long remembered.

He played many roles on television involving fantasy, particularly fantastic adventures in episodes of WILD, WILD WEST.

In 1971 he appeared with Herbert Lom in the cine-madaptation of Edgar Allan Poe's MURDERS IN THE RUE MORGUE. (See FM #94 for an 8-page coverage of the film.)

At the time of going to press, we still have 2 of his horror pictures left to look forward to:

THE MUTATION (sci-fi) . . . see one of the horrible creatures in FM #100.

And THE HOUSE OF FREAKS. (Had he been born 20 years sooner, he might have been in the original FREAKS.)

But when we think of Michael Dunn it is not as some monstrosity of Nature but as a sensitive man, deserving of sympathy & respect, who played well upon the stage of life in the 39 years allotted him and demonstrated that, like powerhouses like Edw. G. Robinson & Jimmy Cagney, height & size are only in the eyes of the beholder.

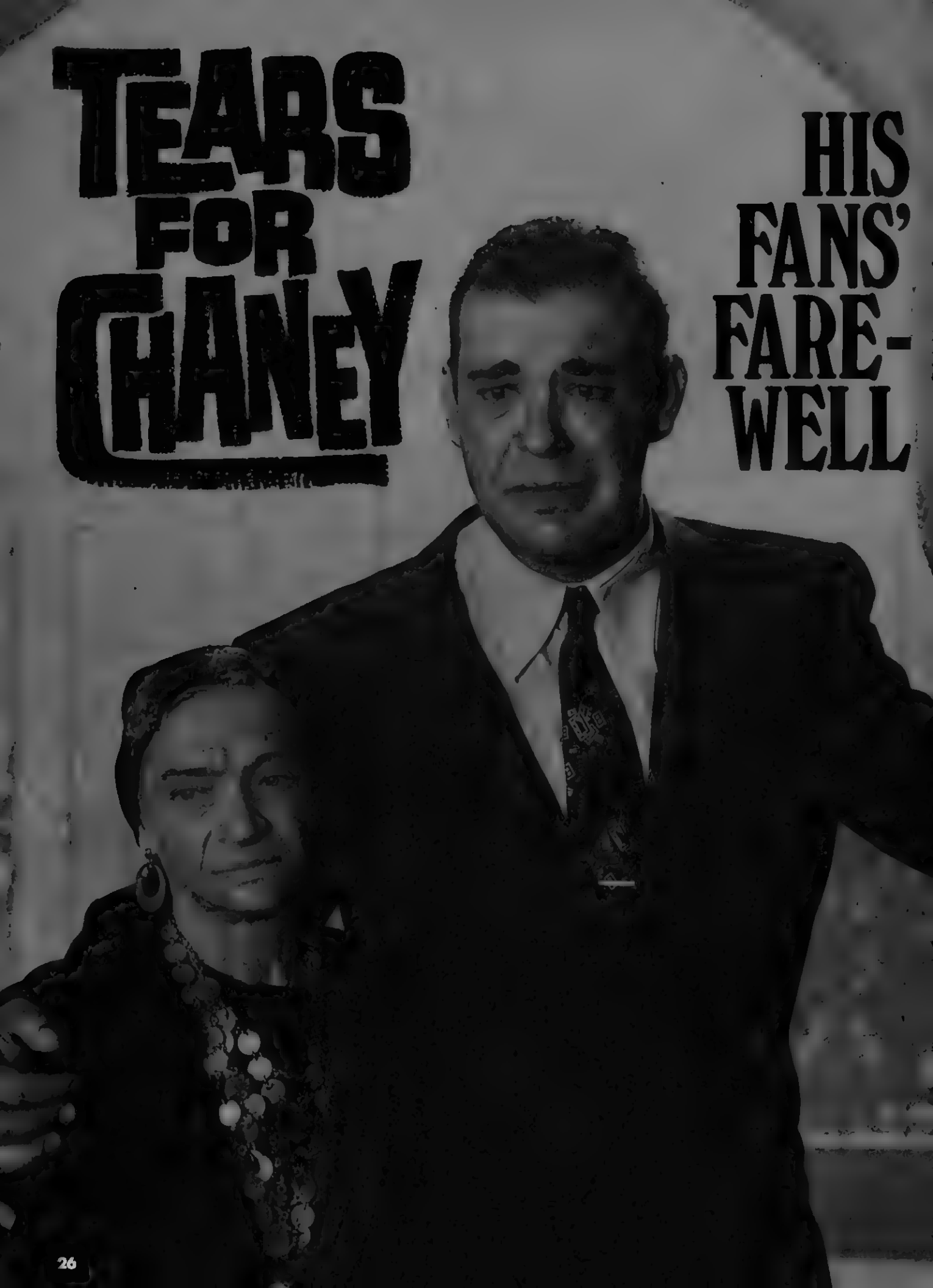
We've lost a big talent in the passing on 29 August 1973 of Michael Dunn.

END

With the graveyard cross symbolically in the background, Michael Dunn makes a farewell salute to life.

TEARS FOR CHANEY

HIS FANS' FARE-WELL



THE WOLF MAN—1941. Now only Ralph Bellamy, holding wolf cane, survives. One by one they left us—first Warren William (THE DRAGON MURDER CASE), then Claude Rains (THE INVISIBLE MAN)... and now LON is gone.

the beginning of the end

LON CHANEY JR. is a very sick man. It was with those words, in our May 1973 issue, that we first hinted at the fact that the end was near and asked all fans of the Son of the Phantom of the Opera to send expressions of appreciation to the dying giant. "Cheers for Chaney."

And then it became tears for Chaney, a time of sadness & regret and assurances that his fans would never forget him.

In your own words, here are some of the sentiments about Lon expressed by you, some of the legion of his fans:

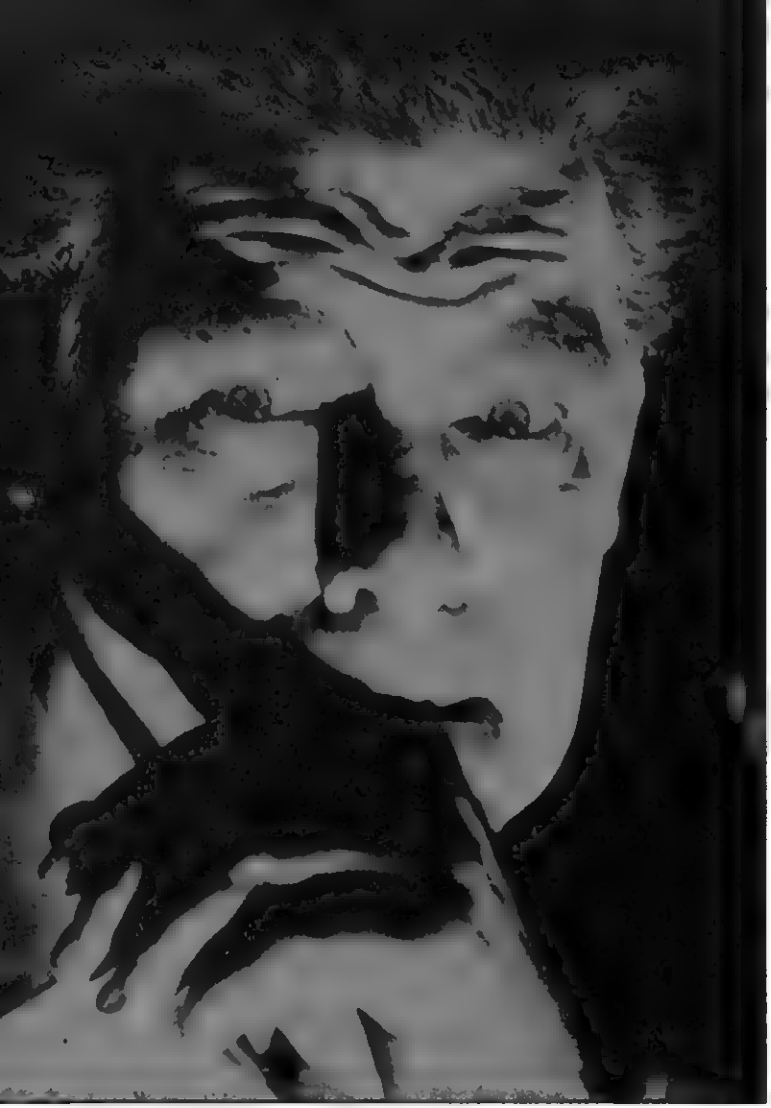
"My deepest regrets. I always felt that he was one of the Big 3 in talking horror films (Lugosi, Karloff, Chaney Jr.)—he not only portrayed a monster but was also a truly *great* actor. The sympathy he commanded in THE WOLF MAN was stunning. I feel he was the last link to horror films of old."—Larry Hunka

"My sincere condolences to his widow. He was one of the most versatile of the giants of monsterdom. He distinguished himself as a fine actor in the traditional sense as well. Not even Karloff played as many of the 'classic' monsters as Chaney. I feel he should be rated above many of those generally considered to be the best. The multitude of his fans never really received the opportunity to express their gratitude for the hours of terror & excitement which he gave us. I am certain that all those who loved & admired him are sorely grieved over this great loss. Lon Chaney Jr. will live on in the hearts & the minds of his fans for all time."—Jeffrey Medetsky

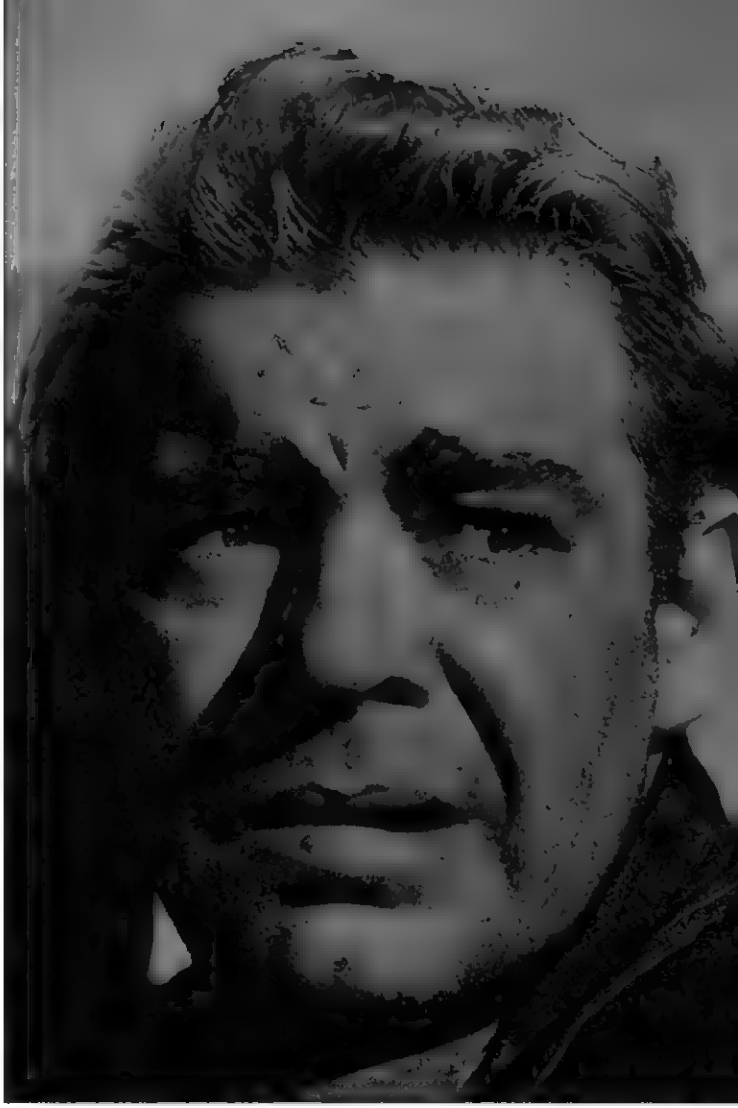
"What a terrible loss we have suffered in monsterdom with the death of Lon Chaney. Having been born too late to meet his father, Lugosi, Karloff, Clive & Daniell, my major desire in monsterdom was to meet him. He invited me to his home but I never had the opportunity. The world will not be the same with his passing."—Perry Martin

"We only too often do not realize the impression a person has made on us until we have lost them. Dejectedly."—Allen Cole, Okinawa, Japan.

"Let's hear it for Chaney! Our best man in monster movies. He won't be forgotten."—Fortunato Indahl



MAN MADE MONSTER, Universal, 1941. Fear is clear in this typical pose of Lon's.



Suffering shows in this pose as Lenny, the child-minded giant in OF MICE & MEN.

"grief-stricken"

"It was while at work as head usher in a cinema that I was informed of his death. I was grief-stricken. Nature hasn't been kind in this last decade. So many greats have died. Karloff, Lorre, Rathbone and many others have left the realm of the living. I, as I know countless others had, wished that Lon would get well. But Prince Sirki could not be kept waiting."—David T. Hummel

"Truly saddened. I can remember when I used to look at pictures of the 3 truly great actors of 'talkie horror cycles' (Chaney Jr., Karloff & Lugosi) and think to myself with some relief, 'Well, at least Lon Chaney Jr., my favorite, is still alive.' Now I can think that no more."—Sam Plumeri

"Very sad. He was only 67—why couldn't he have lived a few years longer, overcome his illness and possibly given us another great Wolf Man film. But it seems the Grim Reaper has been after many famous screen personalities in the last few years. On the other hand, maybe it was for the best, for he was obviously in great pain and may have remained so for a long time to come. So maybe it was better that Larry Talbot's suffering ended."—Eric Braddock

"I am writing this letter with a tear in my eye. The curtain lowers now for the last time but the applause will ring forever."—Scott M. Dailey

"When I woke up this morning I thought it was going to be another plain old day. When I went downstairs I saw my mother was reading the paper. She looked up at me and pointed at a section of the paper that was laid out on the breakfast table. I took a quick glance and then took another look. In block letters at the top it read: LON CHANEY JR. DIES AT 67. I picked up the paper and sat down to read it. This I could not believe! I had heard that he was sick but I thought it was just something that would pass in time. As I read the article I began to remember all the times that I would stay up at night to watch such immortal classics as the MUMMY series, MAN MADE MONSTER, THE WOLF MAN, FRANKENSTEIN MEETS THE WOLF MAN, to name only a few. He was truly a talented & wonderful man. He will now go to join his father who wished that he would follow in his footsteps. I think he had a truly rich & long life in the films that he gave to us in the past 40 years. We will never forget this fantastic man for he was the last of his kind. He will live again on the television screens & thru this fabulous maga-

zine FM. In loving memory of Lon Chaney Jr., may you sleep in peace."—Parker Riggs

"There is a favor that I would like you to do for me, Lon Chaney and hundreds of Chaney fans. PLEASE DON'T PUBLICIZE MR. CHANEY'S DEATH. This was Lon Chaney's last wish and it would be terrible if he were exploited after his death. I'm sure you'll oblige his last wish. Thank you."—Steven Feldman

Forry Ackerman editorializing here: The foregoing fan raises a philosophical issue—whether to honor the wishes of the dead or the demands of the living? I am acutely conscious of the fact that time & time again in the newspaper reports it was emphasized that Chaney wanted no publicity. But the world simply wouldn't have it that way. Had virtually every letter I received about his passing emphasized the point that he wanted no publicity; had the letter writers requested that, much as they would have liked to have seen & read a lot about him in our pages, they felt strongly that his final wishes should be honored; had his widow phoned and made a personal request that their be no obituary issue; had my publisher called a conference and decided against dedicating an issue to Lon;—if any of these had happened, I suppose Lon's demise might have been accorded only a single page. Believe me, I did a lot of soul-searching about this. And I honestly believe, had we NOT accorded the star his due, that angry fans would have stormed the offices of FM or the portals of the Ackermansion like the vigilante natives of Vasaria or Transylvania or Ingolstadt, demanding satisfaction.

Since fan Feldman was the ONLY reader to insist on observing Chaney's wish, obviously his sentiments were not those of the majority. Also, I feel it important to consider the term "exploited." Said Steven, "It would be terrible if he were EXPLOITED after his death"—with which I whoseheartedly agree. I trust it is evident we are not doing that—that the respects paid Lon in our last issue & this are no publicity ploy, trading on his reputation to sell magazines, but a sincere expression offered without thought of material gain.

Galen Wilkes writes: "What shocked me was that he wanted his death to pass unnoticed. As soon as I heard he was sick I sent him an 8 page letter. I don't think I forgot to tell him anything I always wanted to say. It was very cheerfully written and not depressing. I heard that he only received 500 letters *(Pam Hanson, my secretary, and I forwarded over 1000*—FJA) when he was sick. He was pleased that people cared so much about him and that he wasn't forgotten—but only 500?! Every loyal **FM** fan should have and was obliged to write one. Right there that's a million letters. What happened? *(Perhaps letter writers are born & not made. I had the urge to communicate in writing at an early age and had my first letter in print in 1929 when I was 13. In my early teens I was corresponding with 117 scientifiction, fantasy & monster fans all over the world.)*

But, sad as our farewell to Lon must be, as we take our mortal leave of him and he enters the realm of legend, let us remember him young, hale, hearty and facing the future with a smile on his face in this fine portrait by photographer Vandamm, capturing him as he appeared on the stage in the famous comedy play, "Born Yesterday."

last scene of all

Today is July, Friday the 13th. A Black Friday for Fantasy Filmdon. For a prince among the court of kings has passed away. The kings; Lon Chaney Sr., Boris Karloff & Bela Lugosi; have all left this world. Today Prince Lon Chaney Jr. has departed us to join the ranks of Edward Van Sloan, Peter Lorre, Basil Rathbone, Dwight Frye and other princes in the high court of heaven. Perhaps only one thing good has come of his death: a prince and a king are now reunited."—Richard McGee

LON CHANEY (SR.)
1 April 1886—26 August 1930
CREIGHTON TULL CHANEY
LON CHANEY (JR.)
10 February 1906—12 July 1973

END

ABBOTT & COSTELLO MEET FRANKENSTEIN

the strangest frankenstein of them all

lon, bela & glenn

THE TERRIFYING TRIO—Chaney, Lugosi & Strange—would they be a match for the Dreadful Duo . . . Abbott & Costello? You'll Find Out when you read this fantastically farcical fright tale based on a retelling by Eric Hoffman of the Universal Film of 1948.

London. A fog-shrouded night on which no respectable shroud would be caught dead.

In a hotel room a young man paces back & forth fearfully: Larry Talbot (LON CHANEY JR.)

Things are looking black for Wilbur Grey (Lou Costello) as Dr. Harry Lycanthrope (Lon Chaney Jr.) prepares him for brain transplantation into the Frankenstein Monster (GLENN STRANGE).

Dr. Acula feels Frankenstein's heart and is relieved to find it beating normally: once every 5 minutes.

It appears Lou is about to meet his Waterloo at the hairy hands of Larry the loup garou (rhymes with Lou grue).

La Mirada, Florida. A small baggage station run by the 2 most inept parcel pushers in the world: Chick Young (BUD ABBOTT) & Wilbur Grey (LOU COSTELLO). When Wilbur answers the ringing phone, Larry Talbot is on the other end of the line. He starts to warn against delivering 2 crates to a certain MacDougal's House of Horrors but the full moon appears and he undergoes his terrifying transformation into the Wolf Man. As his voice becomes an unintelligible snarl, Wilbur admonishes: "Hey! This is no time to start growling! Did you call me to have your dog talk to me?" Finally, as the animalistic sounds continue, Wilbur hangs up, commenting: "How do you like that? The guy growls like a wolf!"

Just then, MacDougal (Frank Ferguson) shows up and demands his crates. And Sandra Mornay (Lenore Aubert) appears, to be told by him that the crates contain a coffin bearing the remains of . . . Count Dracula . . . and the body of the Frankenstein monster. At this a strange light comes into Sandra's eyes and she tells Wilbur, who is her boyfriend, that their date will have to be postponed.

the unamusing museum

That night the boys make their reluctant way

Lenore Aubert & Bela Lugosi are unhappy to discover "Frankie" (as Lou familiarly calls him) feeling so weak & poorly.

to MacDougal's eerie establishment. To add to the terror growing in Wilbur's mind—and there's a lot of space to build in that vacuum-filled braincase—a thunderstorm left over from the original FRANKENSTEIN is beginning in the distance. As they open the doors of the museum a flash of lightning reveals hideous figures of evil & torture. Wilbur is more unhappy & apprehensive than ever when he is scared by a dummy of a medieval (emphasis on the evil) executioner.

The boys pry open one crate, revealing a coffin bearing Dracula's crest. Chick says, "This is real showmanship—that guy's on his toes." To which Wilbur responds, "It's not the guy on his toes I'm afraid of, it's the guy lying down."

Wilbur is left with the coffin and as he starts to read the legend of Dracula the lid begins to open. His earsplitting wail brings Chick back quick, crying: "That noise can wake up the dead!" To which Wilbur replies: "I don't have to wake him—he's up!"

Chick leaves again to investigate the other crate and Wilbur reads the legend about the flighty Count turning into a bat. He imagines himself flying, making a whooshy sound which suddenly changes into a shriek as he sees a hand opening the coffin from within.

Chick rushes back, pooh-poohing: "Now, look

"Don't be afraid!" Dracula tells Lou. But can Lou *count* on him?

—you're imagining all this. *I* know there's no such person as Dracula. *You* know there's no such person as Dracula."

"But Dracula doesn't know it," Wilbur replies.

Disgusted with his friend the cowardly clown, Chick departs again, leaving Wilbur alone—or is he?

dracula has risen for the knave

The coffin starts to open again. Wilbur shrieks and turns to run but is petrified with fear. From his nocturnal resting place steps the demonic figure of Count Dracula, thirsting for you-know-what, but he hastily retreats as Chick re-enters the scene with the second crate. The Great Vampire melts into the shadows among the statues.

The boys open the other crate and Wilbur covers his face in horror as he sees the Frankenstein monster within. Chick reads the legend aloud to him but ridicules it. "Who would be stupid enough to believe a ridiculous tale like that?" Wilbur is ready with the answer: "Me!" He backs into a guillotine, cutting off a wax head.

MacDougal arrives at this point and Chick accompanies him to find the fuse box. Wilbur

The late GLENN STRANGE, made up by the late Jack Pierce to resemble the late Boris Karloff as Frankenstein. There is nothing funny about all 3 of these horror greats being "lates."

Dracula's assistant straps down strapping young monster for experiment that they hope will be a sparkling success.

hunts for the wax head, figuring it may have fallen into the open coffin, but finds himself staring into the bloodshot eyes of—DRACULA! While the boys were opening the Frankenstein coffin, Dracula had crept back to his own slumber cot. He hypnotizes Wilbur and puts him on a pedestal where he can only watch helplessly as Dracula revives the Monster (*GLENN STRANGE*). As the 2 unnatural beings pass the "statuesque" Wilbur, Frankenstein reacts in fright. "Don't be afraid– he won't hurt you!" Dracula tells him.

The fiends disappear into the night, the Monster carrying his coffin like a suitcase, and when MacDougal and the others return and find the exhibits gone he has the boys put under arrest.

the bat & the batteries

The scene changes to a remote swampy section near La Mirada. On a nearby island looms a large old structure. A bat is seen heading for the eerie edifice and as it flaps past one of the tower windows we see a young man, Prof. Stevens (Chas. Bradstreet) at work in a lab, testing some strange Strickfadenish electrical equipment. Flying downward to the door of the castle, the bat changes into the crafty Count. He knocks at the door and is greeted by Sandra, who treats him like an old friend. Which, of course, he is—about 500 years old.

Dracula tells Sandra that he has the Monster in a cove in back of the castle and takes her to him thru a secret passage. Sandra examines the Monster and tells the vampire that it is dangerous to leave him in such a weakened condition. We learn that Dracula wants to revitalize the Monster to its original super strength and give it a new brain in the bargain so it won't revolt against him. Things have been revolting enough already.

It is obvious why Sandra has been so attentive to Wilbur's head: it is his brain that will be used!

the full moon: bane of the wolf

Meanwhile Chick & Wilbur have been bailed out of jail by a mysterious woman they believe to be Sandra. They're about ready for bed when confronted by a distraught young man: Larry

Talbot. Wilbur is terrified when Talbot tells them what Dracula intends to do with the Monster but Chick scoffs.

Suddenly . . . the full moon starts to rise and Larry has Wilbur lock him in his room with instructions not to open the door under any circumstances. After complying with his request, Wilbur heads for his own room but discovers he has left Talbot's suitcase behind and returns to Talbot's room. He doesn't find Talbot there so sits down at a desk to write him a note—oblivious to the fact that the Wolf Man is sneaking up on him from the adjoining room. Wilbur escapes death by inches as he gets up and walks away just as the lycanthrope lunges at him. Larry lands on the couch. Unaware of the drama taking place behind his back, Wilbur pauses to remove an apple from a bowl and then departs as the despairing wolf man makes one last desperate, unsuccessful lunge.

"a date with destiny"

The next morning Sandra looks up Wilbur. She goes into deepfreeze when she hears about the mysterious other woman. As she leaves she relents sufficiently, however, to remind Wilbur they have a date for a masquerade that evening. After she leaves, a strange blond girl rushes in and kisses Wilbur. She is Joan Raymond (Joyce Randolph), an insurance investigator who suspects Wilbur & Chick of stealing the exhibits. She convinces Wilbur that she loves him and cons him into taking her to the masquerade.

As the boys are leaving to get their costumes they remember Talbot and open his door. They are horrified to find him lying amidst the wreckage of what once was furniture. He tells them of his curse and the terrible transformation that he underwent again the night before. "You must help me stop Dracula and the Monster!" he tells the boys. When they refuse, he says to Wilbur: "You saw the living dead. Dracula & Frankenstein must be destroyed. You & I have a date with destiny!"

Wilbur replies: "Let Chick have Destiny—I've got 2 dates for tonight!"

That night, after taking Joan to the island, Chick & Wilbur are waiting in the main hall of the castle while Sandra is changing into her costume. While Sandra is so occupied, Joan ransacks her desk and discovers a monstrous book, "The Secrets of Life & Death" by Dr. Frankenstein. Sandra sees Joan's actions in a mirror and checks Joan's purse to learn her identity.

Meanwhile Chick & Wilbur answer a phone call from Talbot who tells them the electrical equipment used to revive the Monster is being delivered there to a Dr. Lejos. Since Talbot knows 1+1=2, he adds it up that Dracula and the Monster are in the castle.

Suddenly the phone dies (why not?—everything else does in this picture). Chick convinces

Lou throws his hands up but it isn't his wallet the Wolf Man wants—it's his gullet!

Of the 3 actors in this foto, only one is left: *Bud Abbott*, lower right. He's old, broke & in bad physical shape, so now's the time for his fans to cheer him up. Don't ask for autographs or pictures but if you want to do a good deed let him know he's not forgotten. Write BUD ABBOTT c/o Mr. R. Handley, 13063 Ventura Blvd., Studio City, CA 91604.

It's sleepy-drowsy time when Lou meets Lugosi.

Work fast, Larry! The lupine moon is rising!

Wilbur he should check the place from top to bottom, intending to demonstrate to him that the 2 horrors are but figments of fatty's imagination.

In the cellar, which doubles as a boat-pier, they get separated in the inky darkness and Wilbur bumps into a wall switch that causes him to be whirled into a room lit only by a ghoulish glow from a strange device. Wilbur sits on what he thinks is a large chair, only to find it is a large monster: Frankenstein! He jumps up, ramming into Dracula's coffin as it is opening, and hits the switch that twirls him outside. Incapable of speech, he can only gesture to Chick, and gets him to come into the room with him. As they push the switch and enter, Dracula and the Monster (the latter still carrying his coffin around with him like a security blanket) exit from the other side of the panel.

Chick's disgusted: no monsters! Wilbur again accidentally hits the switch and is switched into the presence of Dracula & Frankenstein. They converge on him menacingly. He switch hits again and is flipped back into the hidden room. Where else? After about 50 more times of this routine, Chick gets disgusted (he gets disgusted easily) and the boys go back upstairs where they meet Sandra & Joan along with Stevens, who has taken a fancy to Joan and vice versa.

"What were you doing?" Joan asks and stiffens when she hears Chick & Wilbur were in the cellar. But Chick makes out like it was an accident, saying Wilbur fell down the stairs. Just then a new voice is heard: "How careless," comes a Transylvanian accent; "a person could get killed that way." The voice issues, of course, from the red throat of the Count of Darkness. The startled group looks up to see Dracula descending the stairs. He presents himself as Dr. Lejos. He suggests that Stevens and the others go and have a good time and is visible angered when Sandra says she has a splitting headache and can't accompany them. After the others have left, Dracula is infuriated when Sandra tells him she's backing out of the experiment. Over *your dead body* is the message that vibrates from the vampire as his eyes hypnotize her and he lowers his lips toward her throat...

the clown at mid-bite

In a restaurant the boys find a nervous Talbot. He asks them to take him to the hotel since the full moon will soon be in the sky again and he will become the Wolf Man. As they are leaving, Talbot freezes as a boat arrives carrying 2 creepy people: Dracula & Sandra, she now half-vampirized and in a semi-trance. The Count has come with the intention of getting Wilbur back to the castle by hook or crook or boat and Talbot almost ruins his plans when he reveals the vampire's identity. But Dracula hasn't been thinking on his feet for 500 years for nothing and sweet

Abbott & Costello aghast as whole cast of Frankenstein, Wolf Man & Dracula do their "things" on them.

talks his way out of the revelation, waltzing away with Joan.

Sandra lures Wilbur into the woods and parks him on a park bench. Her tongue as thick as a pair of trousers, she pants: "I want to be part of you . . . with you . . . under your skin. You are so full-blooded, so round, so firm . . ."

". . . So fully packed," Wilbur concludes the cigarette commercial, "and I want to stay that way!" Sandra fastens her hypnotic gaze on him and he sees a little bat flying in each of her eyes. "Do you know what I'm going to do?" Sandra asks. "I'll bite," Wilbur answers. "No," Sandra corrects him, "*I* will." And she is about to make a mouth-dive for his jugular vein when the voices of Chick & Talbot calling Joan frighten her away.

Chick tells Wilbur that Dracula has kidnapped Joan and taken her into the woods. Wilbur & Talbot go into the swamp in one direction and Chick another. The full moon rises and so does Talbot's 5 o'clock beard and he starts werewolfing it up with Wilbur who thinks it's just Chick in a wolfman mask so he frustrates the loup garou by refusing to be frightened.

Later Wilbur comes face-to-face with Dracula, who turns into a bat and chases him to Sandra's motorboat where he finds Joan in a hypnotic trance. Has she gone bats too? When Super Bat catches up with him and changes before his startled eyes to Dracula, he faints and is taken in the boat to the castle.

a fate worse than death

Wilbur finds himself in an old-fashioned stock, imprisoned in a secret room in the castle. Dracula arises from his coffin and gives the Monster a treatment with a strange device but is alarmed to find Frankenstein growing weaker and goes to the lab to get an operating table, only to be met by an angry Stevens who attempts to stop him and has to be hit over the head with a wrench by Sandra, then Dracula & Sandra put the Monster on the table. As they wheel the unconscious giant away, Wilbur cries out: "Don't let 'em do it to you, Frankie boy! I've had this brain for 30 years and it hasn't done a thing for me!"

Dracula takes Wilbur to the lab and straps him to an operating table next to the Monster. Electricity is poured into Frankenstein like it was water, via the bolts in his neck.

Chick & Larry arrive in the nick of time to save Wilbur. While Chick diverts Dracula, Larry starts to release Wilbur—when the Change sweeps over him and Wilbur finds himself staring into the face not of a friend but a fiend.

Dracula returns, the wolfman charges, the Monster is knocked against the machinery . . . and unbelievable chaos erupts!

The Monster, now possessed of his original strength of many men, bursts his bonds and heads for Wilbur, one thought burning in his mad brain: *murder!*

The vampire Count opens the crate and to his crate surprise discovers—Sleeping Beauty! Or is it Creeping Beauty?

Sandra comes to and attempts to halt Frankenstein. Fatal mistake! The Monster throws her thru the great skylight in the tower of the castle, 10 stories above the ground.

The boys run for their lives. They lock themselves in a bedroom and barricade the door with a bed—but it is a dutch door which opens from the outside and the Monster is soon upon them once again.

the unholy 3 vs. the wholly terrified 2

The French windows crash in and the battling vampire & wolfman appear, Dracula hitting the lycanthrope over the hair with a chair. The next 5 minutes are crammed with some of the wildest action ever filmed, involving the monsters & the menaced comedians. Eventually Dracula, trapped on a balcony above a pounding sea & jagged rocks, throws a vase at the werewolf, changes into a bat and is flying off when the Wolf Man leaps at him, catches a wing and they both plunge into the pounding surf and are dashed to death on the rocks.

Upon the death of Dracula, Joan is released from her trance and falls into Steven's arms.

But the boys are still involved with Frankenstein, the Monster wildly pursuing them thruout the castle and out into the woods, an unstoppable Juggernaut. At the pier, Stevens & Joan pour gasoline all over the boards. When the Monster arrives he berserkly throws around barrels, ladders, anything he can lay his hands on. He is about to brain Stevens with a ladder (altho if he had a brain he wouldn't be there in the first place) when our young hero ignites the fuel and the whole dock catches fire. The Monster, in 1948 as in 1931, is trapped in flames and plunges to his death (?) in the water below.

The boys are in the middle of the lake as Chick sighs a sigh of relief and says, "Well, now that all the monsters are destroyed, nothing can scare us any more."

He doesn't see the cigarette rise in the empty air at the end of the boat and puffs of smoke emanate from seeming nothingness.

But he does hear the voice from nowhere observe: "Oh, that's too bad. I was so hoping to get in on the fun. Permit me to introduce myself: "I'm the Invisible Man."

The voice was one that a quarter of a century later is as familiar as Karloff's lisp or Lugosi's Transylvanian accent. It belongs to the distinguished actor of over 100 films, from the original TOWER OF LONDON to many a Corman Poe pic, from THE ABOMINABLE DR. PHIBES to THEATER OF BLOOD: Vincent Price. It was his first guest "disappearance."

And it was the late Glenn Strange's last professional appearance (see memorial feature about him for fascinating fannish information) as the Frankenstein monster. **END**

***Frankly,* Lou has a fat chance of sitting out this dance.**

"Dear Diary: Another uneventful day at Universal Studios."

THE MOUTH

death silences joe e. brown

Peter Lorre & Vincent Price check collar size of the world's #1 holler artist, the late Joe E. Brown.

THAT ROARED

LAST OF THE BIGTIME BROWNIES

mighty mouth

When Joe E. Brown was born, his Mother took one look at him and promptly fainted: her baby was all mouth! He grew up to become all heart—and one of the world's favorite film comedians.

It was never established who had the biggest mouth—Joe or Martha Raye—but either one could undoubtedly have been the pie-eating champion of the world, had they cared to put their mind to it. Or, rather, their mouth.

In one of the most monumental mis-handlings of all time, Philip Wylie's serious superman novel, "Gladiator," calling for a casting of say a young Charlton Heston in the part, was miserably wasted with a slapstick farce treatment. Joe couldn't be blamed for following the script and playing the part like Robert Bloch's Stuperman. THE GLADIATOR was a dumb film, a tragic sabotage of a great sf novel, the comedic talent of Brown being its only redeeming feature. He was the only man who, when he opened his big mouth, could *really* put his foot in it.

the fiendish 5

Boris Karloff, Peter Lorre, Vincent Price, Basil Rathbone—and *Joe, E. Brown???* Yes, Richard Matheson wrote and Jacques (CURSE OF THE DEMON) directed the fright film that was to have been known as THE GRAVESIDE STORY but which many of you will recognize from the cast as THE COMEDY OF TERRORS. And the late Jim Nicholson, who had a nice habit of remembering oldtimers like El (JUST IMAGINE) Brendel and Buster Keaton & Raymond Hatton & Patsy Kelly & Dorothy Lamour and bringing them back to the public, bethought himself of Joe—and there he was in a cameo that gave us one last look at the laff-making mouth that was born for cinemascope.

Joe E. Brown was born in Ohio in 1892 and departed this Earth in July 1973, felled by a heart attack. He died at 81, the same age as Boris Karloff, leaving the world of moviegoers a legacy like the late Harold Lloyd of good clean fun.

END

Listening to Lorre could get a guy gory! (Joe E. Brown on set of THE COMEDY OF TERRORS.)

YOU AXED FOR IT!

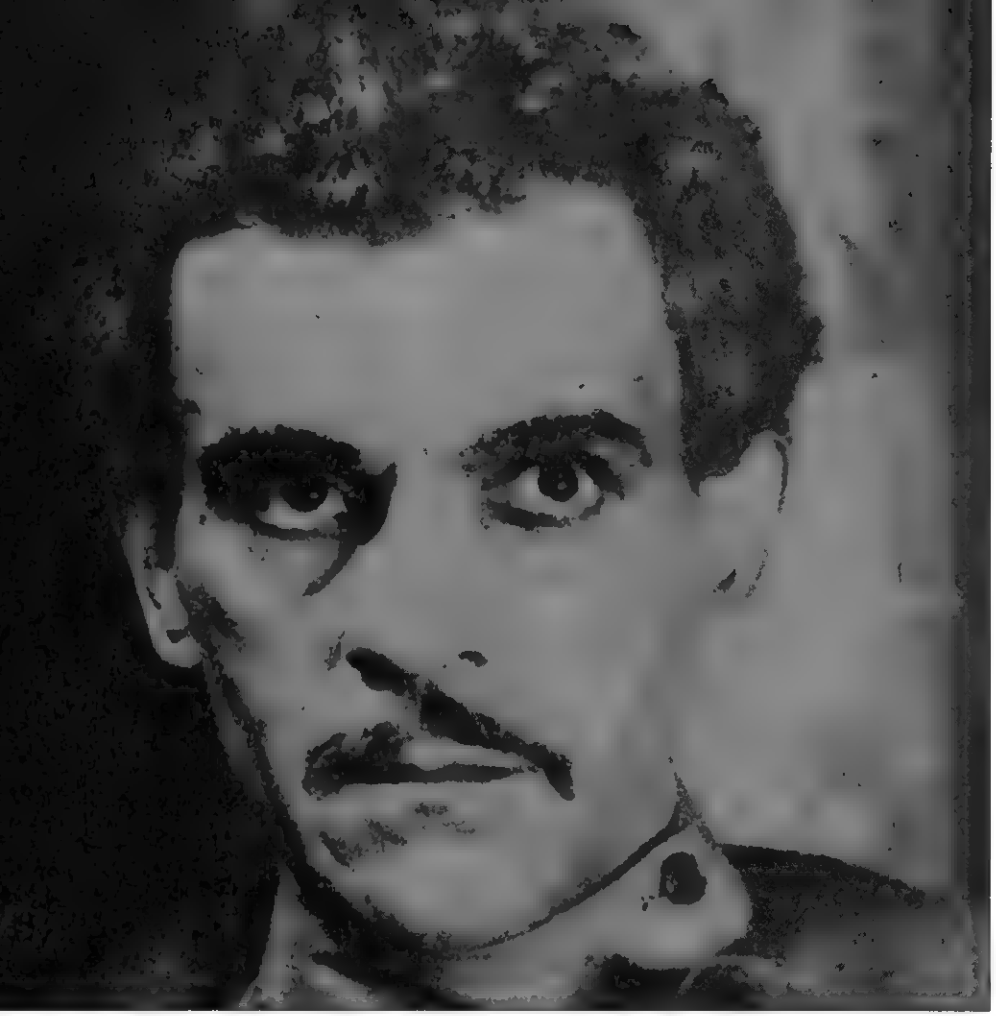
Can't get enough of Kong? Crave more of Karloff? Love Lee? Mad about Lugosi? Want to see dragons or dinosaurs, Japanese creatures or monsters from Mexico? Then you've come to the right address—Dr. Ax, FAMOUS MONSTERS, 145 E. 32 St., New York City, NY 10016. Just mail in your request on a ghostcard and the Ole Shock Doc will do his best to put your mind at rest.

The Gypsy Woman holds the Vampire's Victim over the Sarcophagus in this Ghastly Scene from *VAMPIRE CIRCUS* shown for MARK STAKEM *(stake 'em?)*, ART & LAURA GARIBAY, RICK ALLEN, TOM MacQUEEN, DONALD WOEHLER and MOERA "VAMP" SHAPIRO.

Half Man, Half Beast, Jay Novello is the victim of Atlantean Alchemy in this BILL TUTTLE make-up in GEORGE PAL's production of *ATLANTIS, THE LOST CONTINENT*, resurrected for MARK HUGH, DAN O'GARA, JAMES SCOTT FOX, BILLY GEORGE, PHILLIP BRIGGS, CLARK HOLLOWAY and HOWARD KRONBERG.

Young John Moulder-Brown didn't want this young lady's body mouldering in the grave so he rescued her in this exciting scene from *VAMPIRE CIRCUS* (Hammer '72) just for you KEITH REAMER, RUTH HEINZ, ROBT. McCOURT, JACKIE LOESEL, EDDY GRACE and MICHAEL PASSARELLI JR.

YOU AXED FOR IT!



Suave & Debonair, still there was an Air of Mystery about BORIS KARLOFF as he appeared in 1936 in Universal's *INVISIBLE RAY*. Dead in 1969, he returns today in memory for PAUL RYCKELEY, CURTIS INGLIS, SHERI WACHTSTETTER, RICK PINCKARD, RICHARD SEWALL and JOHN DURFEE.

Is she Pantha? Is she Luana? No, she's KATHLEEN BURKE, the Panther Woman of 40 years ago in HGWells' *ISLAND OF LOST SOULS*, and if she's alive today we'd love to be put in touch with her. We bring her back to please GENE HAMMACK, EDYTHE EYDE, BOBBY LAWLEY, ALIKA WATTEAU, DOROTHY HOPE, CARMEN D'ALESSIO, WILLIAM F. TEMPLE and TERRY JAMISON.

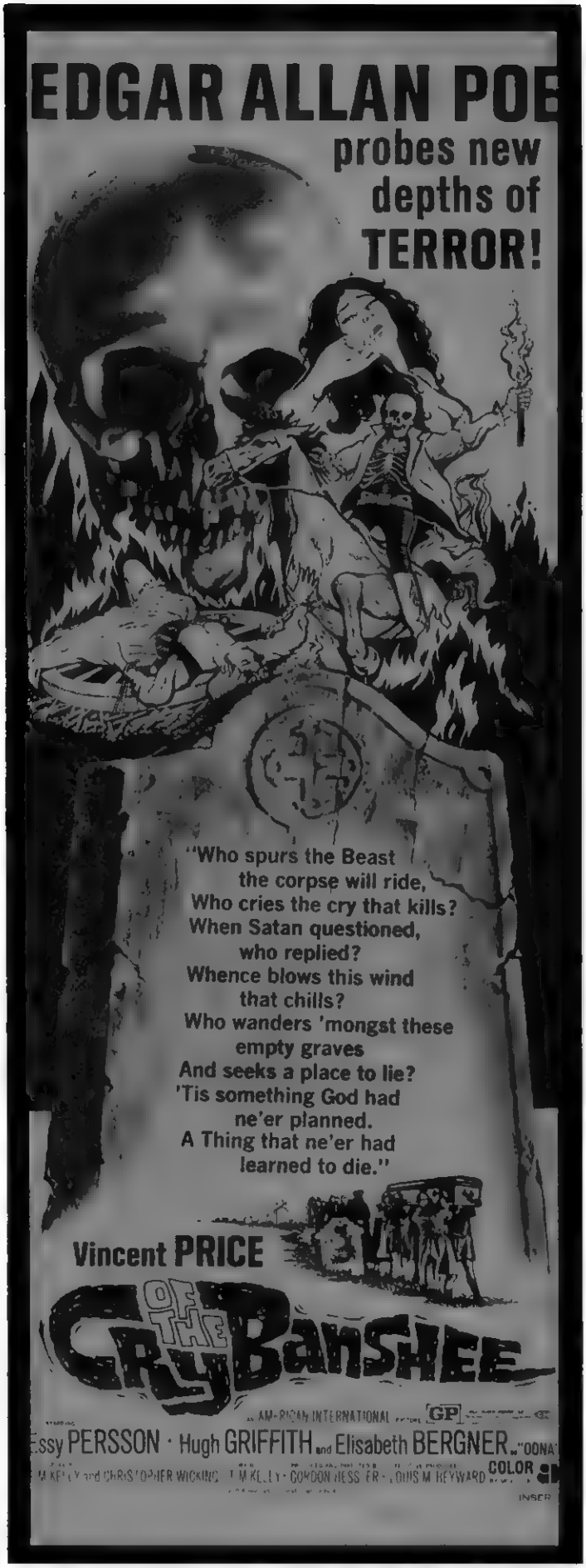
Once more, the late *GLENN STRANGE* (weighing the scales of "Peabody's Mermaid"—Ann Blyth). Shown for a legion of grieving admirers, among them JOHN BARABAS, DAVID ELLERT, STEVEN DHUEY, CONNIE HARALSON, DALE WARSHAW, ETHAN EVANS, KENNY KNOWLTON, MARTHA QUINN, DEBBIE JOHNSON and BABBETTE SHADE.

First Flash from RAY HARRYHAUSEN'S New Long Awaited *GOLDEN VOYAGE OF SINBAD* shown for Millions of Eager Fans including CAROL HAKALA HODSON, MARK PUGH, "DUKE" WREN, JOHNNY GOODWIN, GARY RUSSELL, SAM WILLIAMS, TONY HARALSON and JEFF GRAMER.

YOU AXED FOR IT!

It's been 13 Years since this Horror from the Grave rose one *BLACK SUNDAY*. We hope it will provide a Nice Fright for JULIE HARALSON, CINDY JOHNSON, DANNY DeLAET, BRUCE HANSON, TOM MAXWELL, WM. COFFLIN, BRIAN BRUMFIELD, JOHN CAMILLERI, TONY CIESLA, PETER MALLEY, TOM HELANDER, BRIAN WOLMAN, MICHAEL WILHELM and GAIL GREENAWALT.

END



The Banshee Cries Again for FRANKLIN C. JOHNSON, P.A. CASH, RICK WISE, MARSHALL F. HARRIS, JEFF AUKSCUNAS, RICK ALLEN, SHARON REYNOLDS, T. CARMODY and JIM FREJOFSKY.

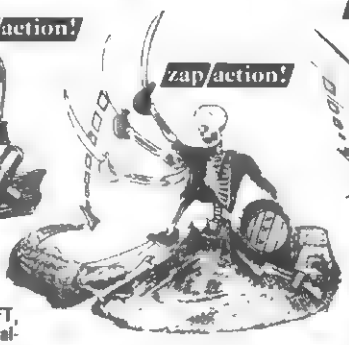
Pirates of the Caribbean

© Walt Disney Productions

HORRIFIC UNDEAD SKELETONS MOVE WITH ZAP ACTION

FATE OF THE MUTINEERS! —is quicksand!! And a most terrifying fate it is, too! One living pirate skeleton is sinking deeper and deeper into the mire! Can his mate save him? Well, the free walking-skeleton tries, and that's where the ZAP-ACTION horror comes in, as before your startled friends' eyes, the free one yanks his friend's arm from its SOCKET! #2454 FATE OF THE MUTINEERS $2.00

On the DEAD MAN'S RAFT, one clattering cage of calcium steers the cursed raft down the River Styx to the Land of the Dead! It looks like clear sailing all the way, until from out of the coffin pops up a second skeleton, moving with ZAP-ACTION! The second skeleton SLAMS his dagger into a treasure map! A cursed sign from the Great Beyond to resume the foul quest for blood-tainted Doubloons! This realistic, moving horror kit puts you Right There! Order #2452 DEAD MAN'S RAFT $3.00



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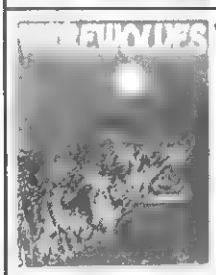

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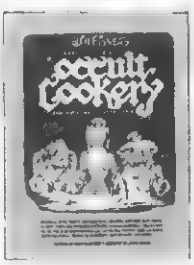
NOW TWO FUNTASTIC "GLEEFUL GUIDES" BY Will Eisner!



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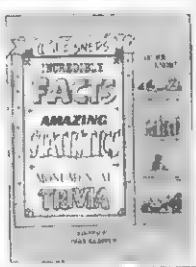

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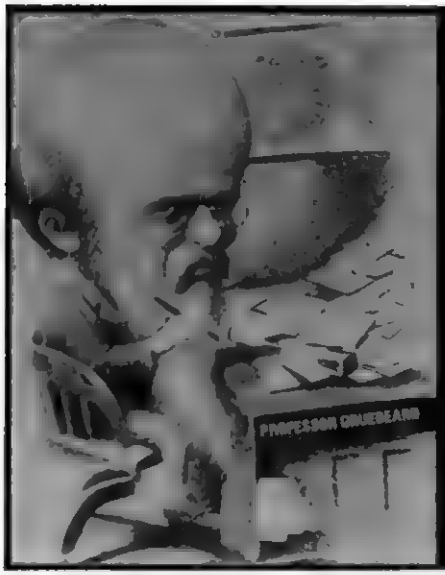

PROFESSOR GRUEBEARD

WORLD'S OLDEST ANSWER MAN WILL DEAL WITH AS MANY QUESTIONS AS HE CAN PER ISSUE, AT NO CHARGE TO FM READERS. JUST DIRECT YOUR INQUIRY TO PROF. GRUEBEARD, FAMOUS MONSTERS, 145 E. 32nd ST., NEW YORK CITY, N.Y. 10016

Q Was KING KONG in the original version played by a man in an ape suit and if so who played the part?—BRIAN ECK.

KING KONG
Built by Marcel Delgado
Animated by Willis O'Brien

A A couple years ago the late LIFE magazine (which we hear may make a comeback as a monthly rather than on its previous weekly basis)—LIFE phoned Forry Ackerman to ask his opinion on the claim of a man in Chicago that he had played King Kong. His answer was: "He might have played him for a couple of seconds." Ever since FM began (Feb. 1958), anyone left who had anything to do with the technical end of KING KONG has always vigorously denied that Kong was anything other than a miniature flexible metal skeleton (called an armature) covered with rubber & hair and given life-like movements by the stop-motion wizardry of Willis H. O'Brien. And, basically, that is too well documented ever to doubt it after 40 years. So Forry didn't believe it when he was being given a tour of RKO Studios some years ago and the guide pointed to the stuffed ape suit that probably was used in AFRICA SCREAMS and proudly announced, "And this was King Kong!" But there are some fans—and Forry is one of them—who aren't convinced that in one very brief long distance scene when Kong is climbing the Empire State, there wasn't a man in a suit instead, because the movement seems to be so fluid, so human. This minor use of a suit, if such it was, could in no way detract from the major accomplishment of one of science fiction's most durable classics.

Q I saw the film SON OF KONG. I would like to know if son of Kong lived after the island sank.—DAVE MONTALBANO.

"Kiko"—"Little" Kong

A Let's put it this way: that was 40 years ago and he's been holding his breath an awful long time if he ever plans to surface! A facetious answer but more fact than fantasy to it. Seriously, considering how Frankenstein & Dracula are persistently destroyed and yet insistently revive, anything is possible in filmdom. But as far as is known, Little Kong gave his life to save Carl Denham, the man who discovered his father, and in your Old Prof's opinion, Kiko will never rise from beneath the sea again.

Q Who stars in the movie BLOOD OF DRACULA'S CASTLE?—EUGENE ROSEN.

A John Carradine (but he didn't play Dracula), Paula Raymond & Alex D'Arcy (the Count). A planned sequel, DRACULA'S COFFIN, failed to materialize.

Q I recently enjoyed seeing Paul Wegener in the 1920 classic, THE GOLEM. I know there have been other versions made and I recently heard that there is a 1967 color version starring Roddy McDowall. Is this true? Please clarify.—VINCENT GARVEY.

IT!—Son of That?
golem gyrating in his grave

A Like DRACULA A.D. 1972, the film known as IT! had our legendary figure doing his thing in modern times. He did his thing about as awkwardly as the Pompei Person in CURSE OF THE FACELESS MAN. Bottom of the barrel on the Golem totem pole.

Q In the movie THE REPTILE, who played the monster?—JERRY BUTLER.

victim of
THE REPTILE

A I can't be positive on this one but my educated guess is that it was an actress named Jacqueline Pearce. I can tell you one thing for sure: the make-up artist was Roy Ashton. 8 years later we have John Chambers' great SSSSSSSS.

END

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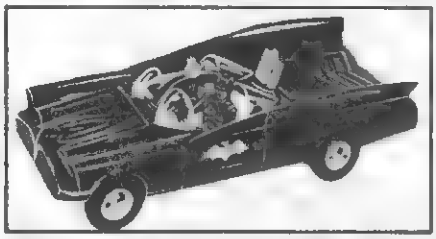

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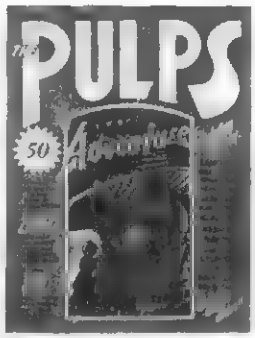

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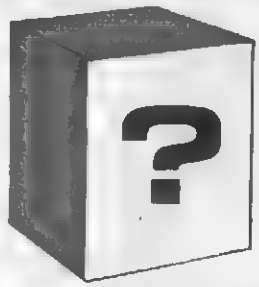

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MYSTERY PHOTO NUMBER 71

HEIDI SAHA?!

Well, how about Tony's Perkins' mother in PSYCHO? Roddy McDowall's mom in IT?

H. Rider Haggard's ma in SHE?

Im-ho-tep's mummy?

Hm . . . you don't seem to be satisfied with any of these explanations.

Well . . .

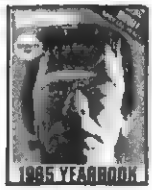
Try THE CIRCUS SHTEW on for size. (Who he—a drunken clown?) Re-arrange the letters and you will—if you know your horror movies and are a good puzzle solver—come up with the title of the picture.

ANSWER

TO MYSTERY PHOTO No. 70

The Guessing Game scene lastime was from THEATER OF BLOOD with Vincent Price beneath the super-"natural" wig and Diana Rigg beneath the other fright wig . . . with dark glasses & moustache. Those fans with x-ray vision who saw thru the disguises included Peter Dulligan, Chris Vegliante, Rod Knight, Henry C. & Madelyn Brennan, Lawrence L. Loftin, Chris Vought, Steve Slatzer, Albert Hanna, Andrew McCleos, Duane Reynolds, Ronald D'Ercole, Justin Busch, Steve Flea, Paul Clemens, Ethan Evans, Kenny Knowlton, Bobbette Shade, Gary Russell, Sam Williams & Rene Schneider.

YOU AXED FOR IT SUPER HORRIFIC



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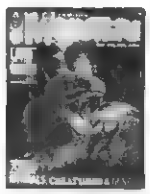
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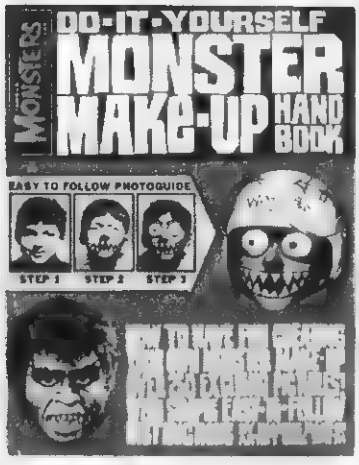

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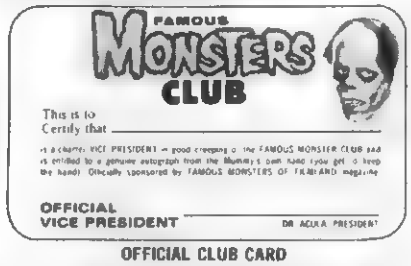

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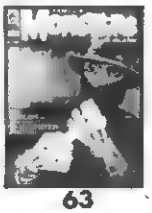
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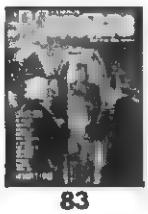
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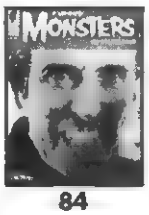
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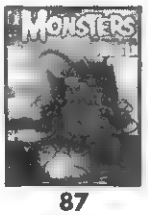
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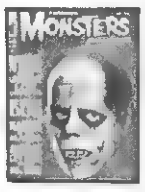
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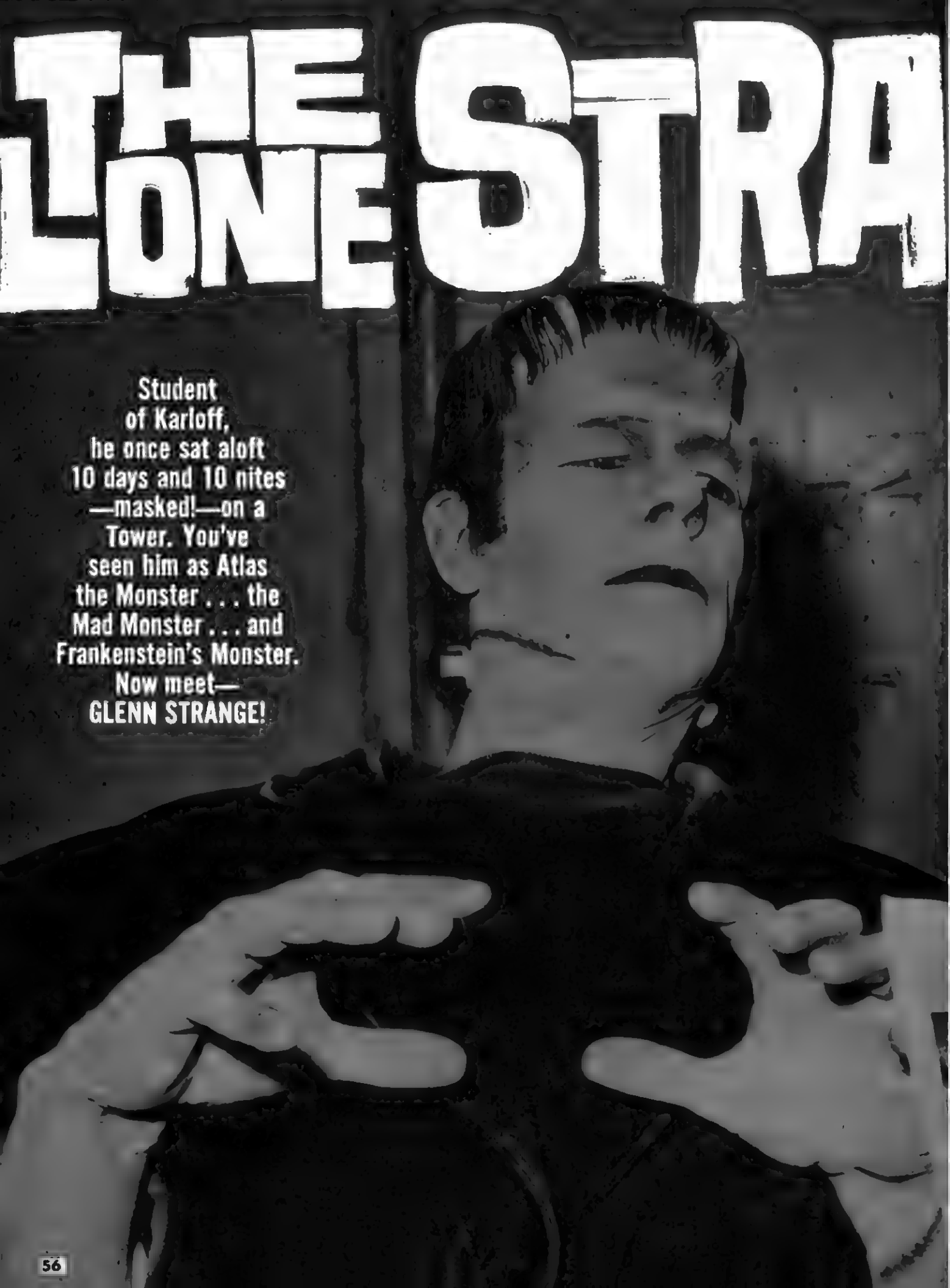
THE LONE STRA


Student of Karloff, he once sat aloft 10 days and 10 nites —masked!—on a Tower. You've seen him as Atlas the Monster . . . the Mad Monster . . . and Frankenstein's Monster. Now meet— GLENN STRANGE!

NGER

the monster karloff made . . .

"Those who like me as the Frankenstein monster," said Glenn Strange, "should credit the greatest man in show business." We were seated comfortably in the livingroom of his Southern California bungalow home, sipping soft drinks, when Mr. Strange made this startling statement. I paused for a moment, wondering who he could mean, for there are many contenders for this crown among motion picture personalities—producers, directors, actors. Walt Disney, Sammy Davis Jr., the late Cecil B. deMille—which might he have reference to?

"Not Franken Steinatra!" I ventured.

He laffed, in an anything but sinister way, and replied: "No; seriously—I mean Boris Karloff."

Karloff, he went on to tell me, could not have been nicer to him when Glenn took over the role of the Monster. Karloff, who was still working on the Universal lot at the time, voluntarily spent many hours after shooting time coaching Glenn on how to play the part . . . to shuffle awkwardly in the built-up boots, motion clumsily, pathetically, with the great hands with the scarred wrists, and, when need be, strike ferociously with the same fists.

cheers for chaney jr.

"I've reason to be grateful to Lon, too," Glenn revealed. "During the filming of ABBOTT & COSTELLO MEET FRANKENSTEIN, I broke my ankle and for 2 weeks had to hobble around in those big shoes with the 4 inch soles." Painful as it was with a cast on, Glenn managed to knock down an iron-gate as called for in the script. "But then," he said, "my pal Lon did me the great favor of getting into the Frank-

Glenn Strange and the "ghosts" of Frankenstein (two cardboard cutouts of himself as the Monster). Reader BUCKY POLLARD of N. Brunswick, N. J., should be pleased for he recently complained, "Glenn Strange never gets the credit he deserves—so how about a few fine pages on the 'Greatest Frankenstein Ever'?"

Glenn Strange as he appears today, regarding a death (?) mask of the Frankenstein monster.

Two monsters are too much for him as FJA (the poor man's Vincent Price) meets Glenn & Friend.

Strange puts the "Zotz!" on Zucco in THE MAD MONSTER.

enstein make-up and, when you saw the scene on the screen, it was he who threw the girl thru!"

Glenn had an interesting story for us, too, about Lon Chaney *Sr.*, as related by his son, but we're saving that for something very special we have in mind for *FM* fans later on.

highest role in his career

In 1945, playing the monster both times, Glenn was in the distinguished company of Lon Chaney (as the Wolf Man), John Carradine (as Dracula) and the late Lionel Atwill in HOUSE OF DRACULA and Boris Karloff, Chaney Jr., Carradine, J. Carrol Naish and the late Geo. Zucco in HOUSE OF FRANKENSTEIN. He played, again with the late Geo. Zucco, in THE MAD MONSTER and appeared as Atlas (bushily bearded and hairily bare-chested) in MASTER MINDS (1949).

But it was several years ago, in a personal appearance, that he really rose to his peak performance: he played a man in a black mask and clown suit for 10 days (12 noon to 12 midnite) *atop a* 150' *radio mast!*

He had the whole town (Hollywood) guessing his identity, which was a well-

Lugosi is gone but his memory lingers on in this scene where Dracula confers with his friend Frank.

Glenn begs to know "Who's on third?" but Lou Costello says, "Listen, fellow, with those bolts in your neck you must have rocks in your head!"

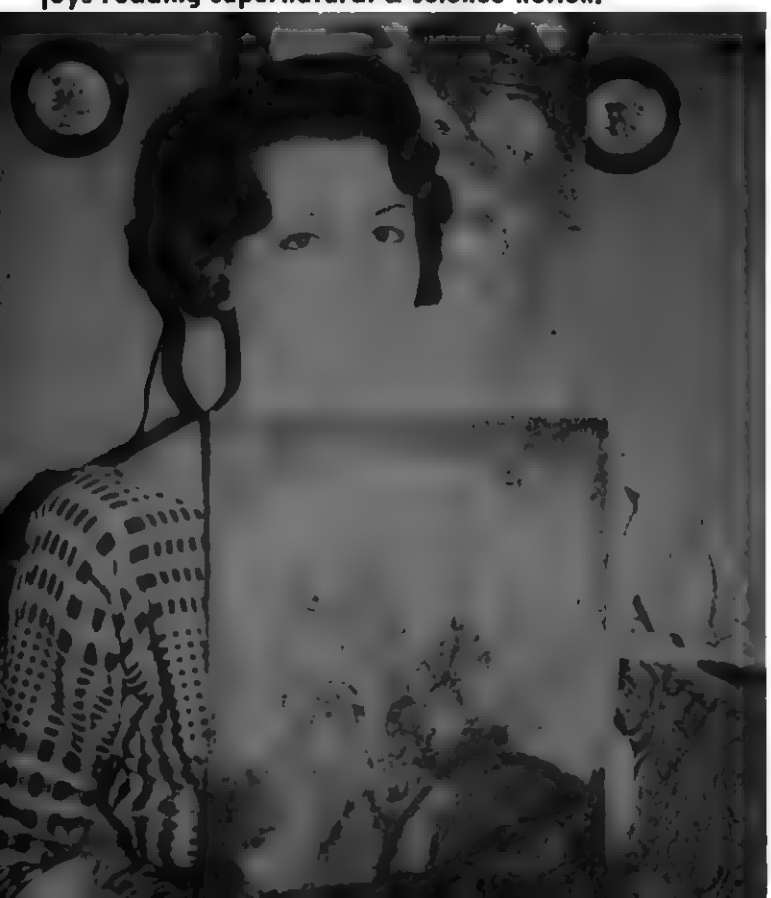
"Harry Ross was the make-up artist for this role," Glenn tells us.

Altho Glenn isn't in this particular scene, he played Atlas in the picture, which was MASTER MINDS. You also saw him in SINBAD THE SAILOR

Lucky Michael Glenn Nix, 26 mos. old when his pic was taken with his "Franken'tine" granddaddy and FM's editor.

MAD MONSTER

Glenn Strange's beautiful & talented young daughter with one of her weird oil paintings of a vampire woman. Besides liking to draw eerie pictures Mrs. Nix enjoys reading supernatural & science fiction.



kept secret even from his own immediate family. "The station, KTLA, received 50,000 letters!" he said. "From the clues given, about 80% of the participants in the contest guessed Karloff, 15% Chaney. People on the upper storeys of nearby apartment buildings tried to penetrate my disguise with opera glasses and telescopes; once a helicopter even buzzed me!"

the man who met a monster

I'll never forget the nite Strange was unmasked. I watched it all on TV. It was hilarious. It began in an office of the station

BAD MONSTER

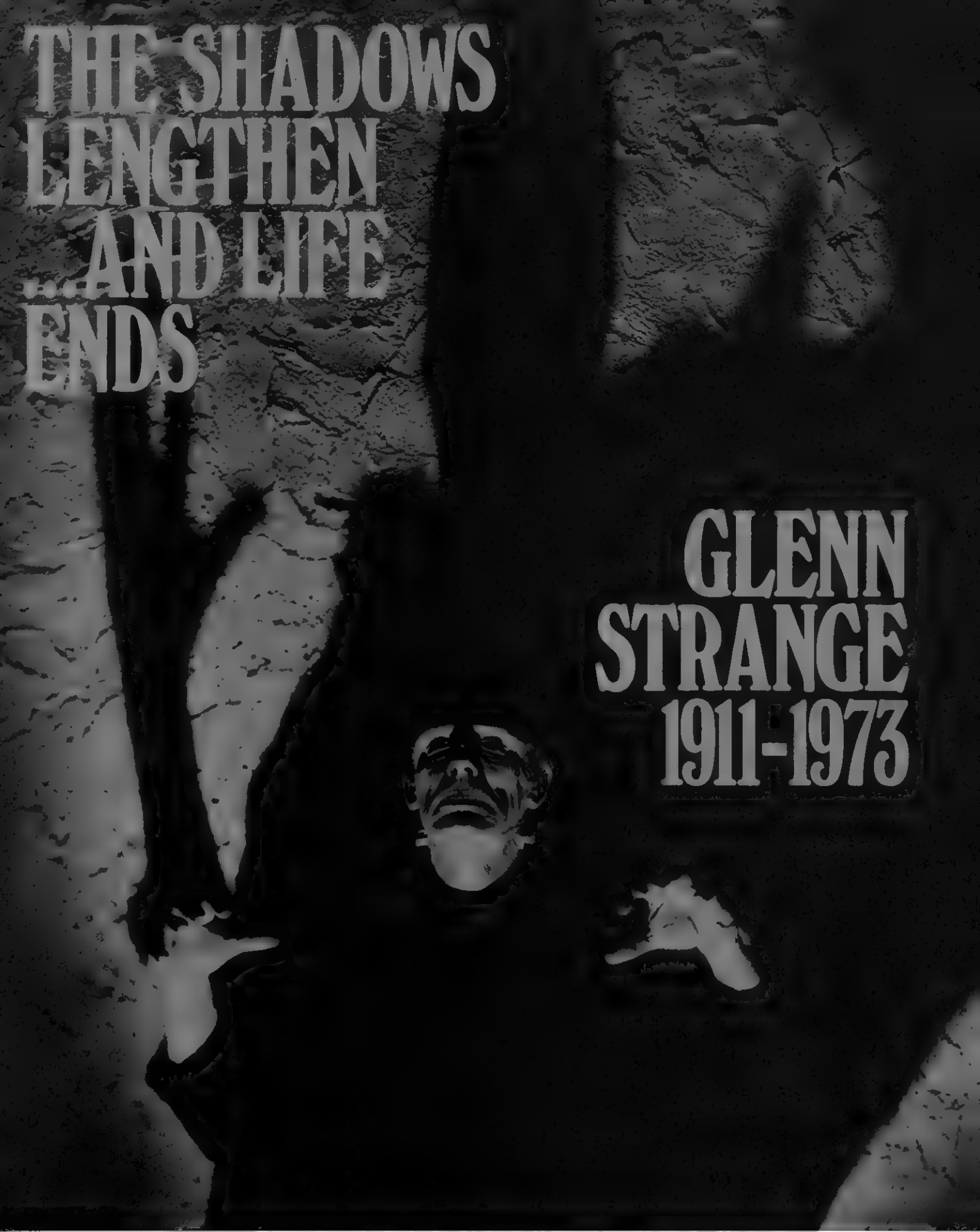
where a clerk was told to climb up the tower and tell the Masked Mystery Man it was time to reveal his identity. Up the ladder he dutifully went, the camera following his hand-over-hand ascent clear to the top.

Suddenly, there was a commotion! The TV eye zoomed in for a closer look. The mask was off and The Clown At Midnite was revealed to be—THE FRANKENSTEIN MONSTER!

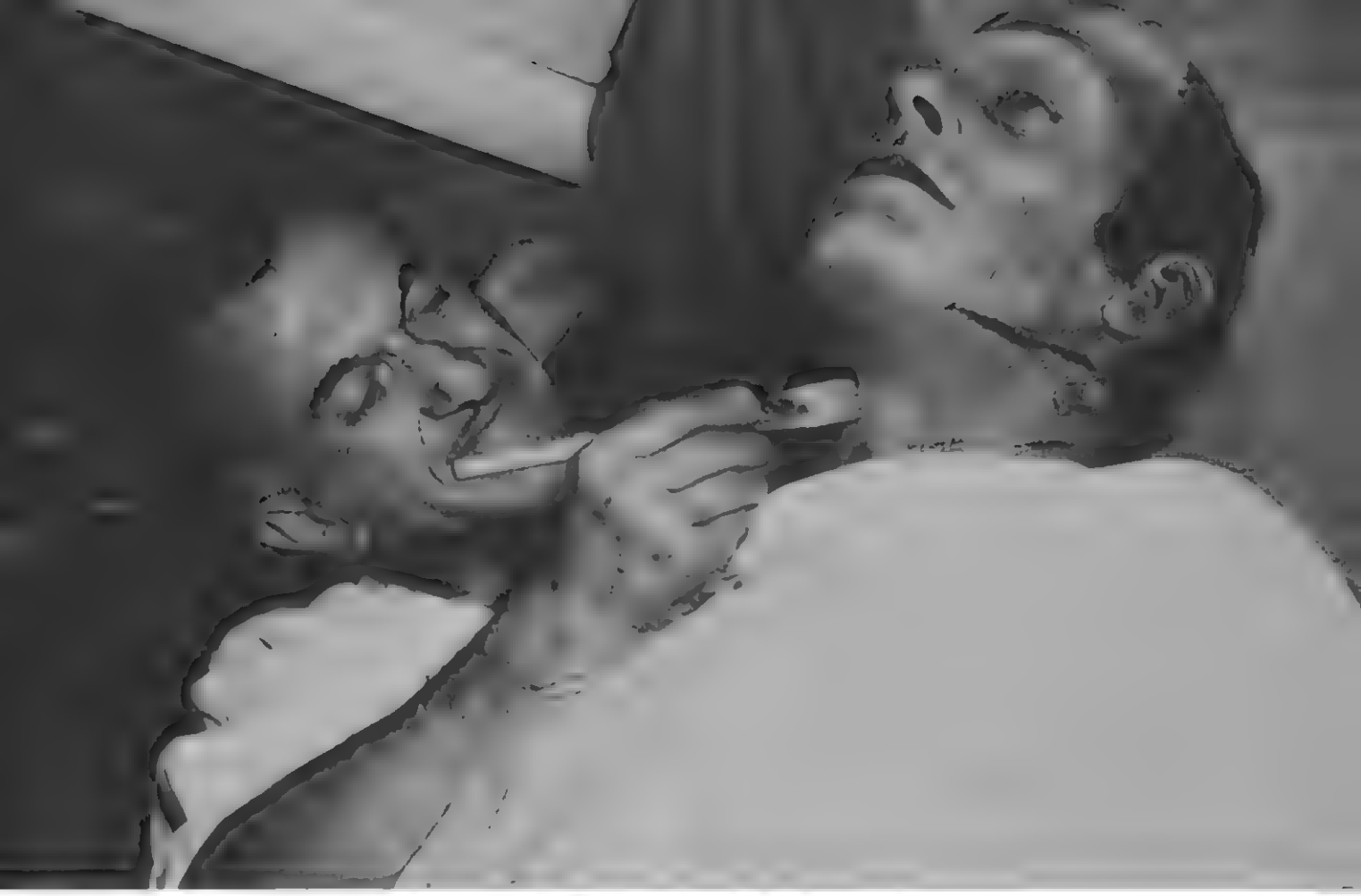
Strange grabbed the messenger, who wrestled with him for his life. It was like a re-enactment of Colin Clive & Boris Karloff at the conclusion of the original FRANKENSTEIN, when Clive was thrown from the top of the mill. Seemingly (of course it was a dummy) the man himself was flung off the tower!

A few seconds later the messenger stumbled into the office. His hair was disheveled, his clothes torn, his face bruised; he was breathing heavily. "Gosh," he managed to gasp out, "that guy up there sure was Strange!"

Strange, yes, but no stranger to our pages, and Glenn will always be welcome back.



Sad to report, once again it was *cancer* that, like Lon Chaneys Sr. & Jr., took Glenn Strange from us. Let us be grateful that it didn't attack Karloff or Lugosi or Lorre. One of your editor's great hopes for his readers is that cancer is eliminated as a cause of death during your lifetimes.



Man into Monster at the hands of the Master. Jack Pierce spending 3½ hours turning Glenn Strange into Frankenstein for Universal's 1945 production of HOUSE OF DRACULA.

the frankenstein legend

GLENN STRANGE is definitely part of filmic Frankenstein history and we are fortunate to have Donald F. Glut, author of the book "The Frankenstein Legend," share some Strange memories with us. In Glut's own words:

How does a teenage monster fan feel when he meets for the firstime the towering actor who portrayed the Monster and discovers his nickname is..."Peewee?" The comic name, I later learned from Glenn himself, was given him for a laff by a rodeo announcer. In the next 10 years, in the course of interviewing numerous actors & stuntmen who performed with him in his seemingly countless movies (about 300 being westerns) & serials, they all called him by that name—and unanimously described him as one of the greatest guys in show business.

Glenn was a *real* person, totally lacking any of the pretense or artificiality of many performers.

Among some of the facts of interest to FM readers that Glenn related to me during the numerous times I met him were:

Strange revelations

He played *3* parts in the original serial FLASH GORDON:

—A robot in the service of Ming the Merciless

—One of the Emperor's soldiers

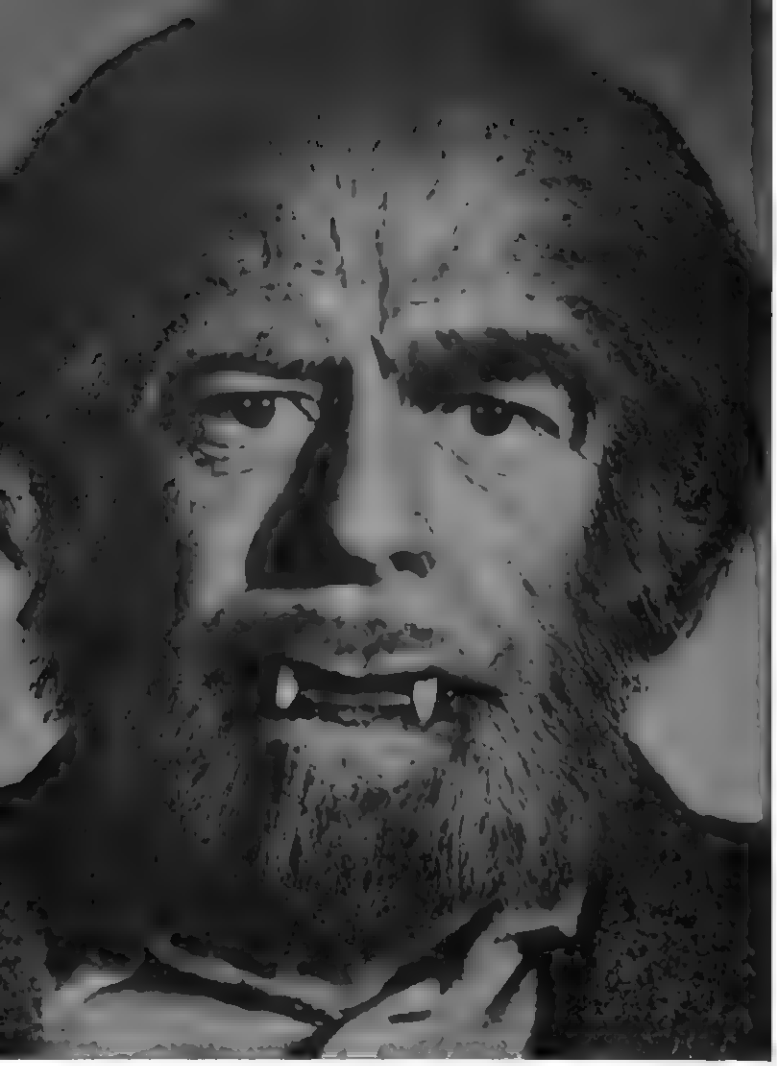
—And *the great reptilian monster that carries off Flash in its lobster-like pincers* (called the "Gocko" in the comicstrip).

In a parallel world where Johnny Weissmuller lost out, Glenn might have been the screen's TARZAN THE APE MAN for MGM!

Another fantastic part that Glenn *almost* played was that of the Gillman in the original CREATURE FROM THE BLACK LAGOON.

the fan who made a monster

My most thrilling encounter with Glenn Strange was when I (still Don Glut narrating) actually got to *direct* him as he re-enacted his role of the Frankenstein Monster. In 1963 I was visiting Hollywood on a 6-week vacation from Chicago and became involved in an amateur film, a 5-chapter serial based on the masked comicharacter created by Will Eisner, THE ADVENTURES OF THE SPIRIT. The 4th chapter was called "Frankenstein's Fury" and, to my eternal gratitude, Glenn consented to play the Monster. Altho he was a regular on *Gunsmoke* as the moustachioed bartender, he offered to shave it off to play the Monster! Instead, in the stifling heat of a summer sun, he donned a



He may have been a Mad Monster but he was a great Dad & Granddad.

Don Post rubber Frankenstein face, vintage 1948. But even beneath the silver-gray mask, Glenn's size & mannerisms were unmistakable.

the spirit of frankenstein

"Frankenstein's Fury" opens with a shot of a "human" Glenn Strange raising a placard identifying himself as the portrayer of the Monster. Then he peers over the top of the sign, leering fiendishly. The episode progresses with the Spirit wandering near Dr. Frankenstein's castle. Frankenstein switches on his electrical apparatus and brings his creation to life. Eventually the Spirit encounters the creature, uselessly firing his guns into its chest.

The chapter ends with the Monster strangling the Spirit.

My exhilaration was 2-fold: not only had I directed the scene but also played the Spirit, whose neck was encircled by Glenn's enormous gray-painted hands.

My final contact with the man who walked in the footsteps of Karloff, Chaney & Lugosi was about a year ago when he answered more of my probing questions for my Frankenstein book.

How fortunate I am to have known Glenn Strange.

Everyone who has known him will miss him.—Don Glut

cinema of the Strange

Reader Thos. Weaver has done us all a favor by providing this Filmography of the Fantastic Appearances of Glenn Strange:

1936

FLASH GORDON (3 small parts).

1942

THE MUMMY'S TOMB. With Lon Chaney Jr., Geo. Zucco, Turhan Bey & Frank Reicher. THE MAD MONSTER (PRC). He played Petro, Geo. Zucco's half-witted handyman by day & werewolf by night.

1944

HOUSE OF FRANKENSTEIN (Universal). As the Monster in an all-star cast consisting of Boris Karloff, Lon Chaney Jr., John Carradine, Lionel Atwill, Geo. Zucco, J. Carrol Naish & Frank Reicher.

1945

HOUSE OF DRACULA (Uni.)—with Chaney, Carradine, Atwill & Onslow Stevens.

1948

ABBOTT & COSTELLO MEET FRANKENSTEIN (Uni.)—with Chaney & Lugosi . . . and the voice of Vincent Price.

1949

MASTER MINDS (Monogram). Made up by Jack Pierce as Atlas the Monster. With Gabe Dell & Minerva Urecal and Skelton Knaggs (the latter also seen in HOUSE OF DRACULA).

1963

THE ADVENTURES OF THE SPIRIT (non-professional). Guest appearance as the Frankenstein monster in amateur 16mm silent 5-part serial with Don Glut, Jim Harmon & others.

Among the many other films in which Glenn Strange played were THE HURRICANE EXPRESS (Mascot serial, 1932), NIGHT RIDERS (Republic, 1936), THE LONE RANGER RIDES AGAIN (Republic serial, 1939), ACTION IN THE NORTH ATLANTIC (Warners, 1943), MISSION TO MOSCOW (WB, 1943), THE BLACK RAVEN (PRC, 1943, with Geo. Zucco & Chas. Middleton), THE RED BADGE OF COURAGE (MGM, 1951), THE VEILS OF BAGDAD (Uni., 1953) and ALIAS JESSE JAMES (UA, 1959).

In 1965 he returned as *the* Monster via a film-clip from A&C MEET FRANKENSTEIN incorporated into THE WORLD OF ABBOTT & COSTELLO.

Now he has gone to the World of Karloff & Lugosi, Chaney Father & Son, Rathbone & Rains, Pierce & the Westmores and more—like Peter Lorre—than our sad hearts can bear.

So we say farewell to an actor who will be no stranger to filmonster marathons & terror-vision revivals, till we meet again in the Glen of the Afterwhen.

END

SUPER-DELUXE LATEX RUBBER WHOLE HEAD MONSTER MASKS AND HANDS

THE MAD DOCTOR! Vile and venerable gent; he's crept through a hundred-thousand monster pix, unleashing beasties like the ones that follow. Realistic hair, beard! Order #2530 THE (DELUXE) MAD DOCTOR $39.95

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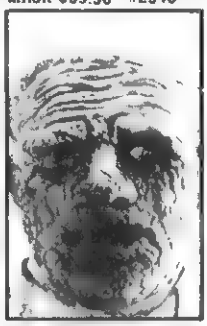
THE CREATURE FROM THE BLACK LAGOON! One of the fishiest folk heroes of the Fifties! All latex-rubber and hand-painted a grim shade of green. #2536 DELUXE CREATURE FROM THE BLACK LAGOON MASK $39.95

THE WEREWOLF! Horrendously hairy & fearfully fanged! Palpitatingly Painted by Hand, too! Weird & Wooly! Ideal & Inimitable! Perfect for Parties & Halloweening Hosts. Certainly Snarling! #2538 DELUXE WOLFMAN MASK $39.95



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FRANKENSTEIN! The Monster's Monster! King of them all, complete with matted hair and bolts in forehead and two ghastly red scars on his clammy gray handpainted face. #2542 DELUXE FRANKENSTEIN MASK $39.95

THE MUTANT! The hideous creature that attacked This Island Earth; his huge brain throbbing, pulsating, silver-painted! The man-made monster of the far, foul, future! #2552 DELUXE MUTANT MASK $39.95

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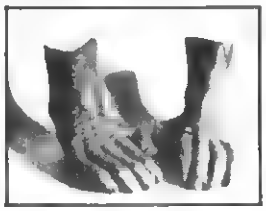
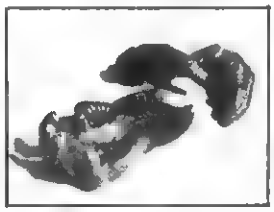
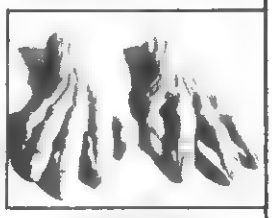
#2543 FRANKENSTEIN HANDS



#2551 GORILLA FEET

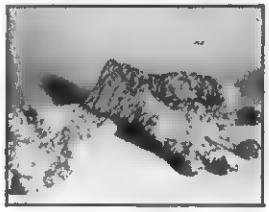


#2550 GORILLA HANDS



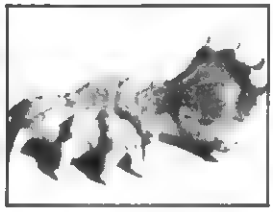
#2533 PHANTOM & MAD DOCTOR HANDS

#2535 HUNCHBACK & MR. HYDE HANDS

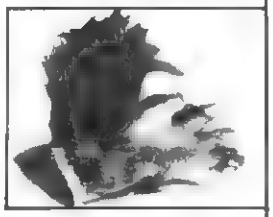


#2541 MUMMY HANDS

#2553 MUTANT HANDS



#2537 CREATURE HANDS



#2539 WOLFMAN HANDS

WHAT'S A MONSTER WITHOUT CLAWS?

Fish may gotta swim, but Lagoon Creatures gotta FIN their way through the swampy morass of Life. It's best to do one's Terrorific Thing with these spectacular latex rubber pairs of hands, feet, fins, claws & paws, Specially Designed & hand-painted to go with the Whole-Head Monster Masks pictured above. Some of these hands go with more than one mask. Each set is LOW-PRICED at $19.95 a pair! Order 'em all today!

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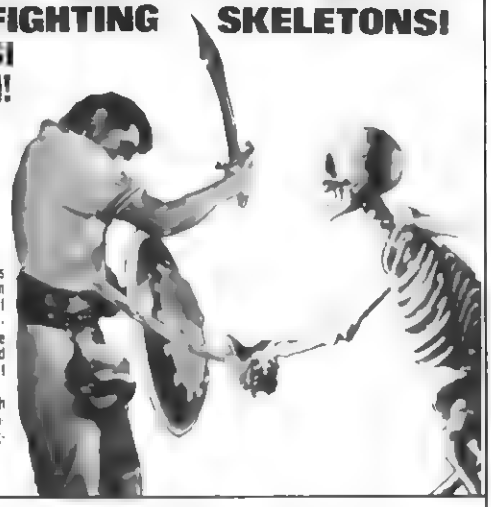

The 4 films of 7th Voyage of Sinbad:

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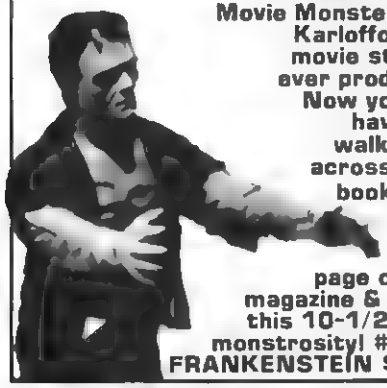
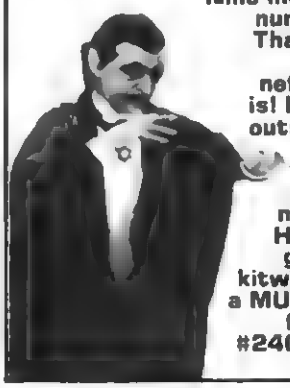
Create your own Classic Horror Film Characters! Authentic life-like Model Kits made of Styrene plastic. You paint them your self with quick dry enamel and watch them Glow in the Dark. Fantastic!

"GLOW" FRANKENSTEIN



The most famous Movie Monster that Karloffornia's movie studios ever produced! Now you can have him walk right across your bookshelf! Turn to last page of this magazine & order this 10-1/2" high monstrosity! #2402 FRANKENSTEIN $2.50

"GLOW" DRACULA



Nine inches of nerve numbling terror! That's what this model of the nefarious Count is! His hands are outstretched, as he beckons his next victim! It might be YOU! Help a vampire get together, kitwise! Certainly a MUST for terror freaks! Order #2404 DRACULA $2.50

"GLOW" PHANTOM OF THE OPERA

Erik, the vile and tortured Mad Phantom of the great Paris Opera House! Horrid Glow in the Dark face of sheer Terror! Scarred and torn damaged face! Eyes popping in hatred for all the world! 9" high! Order #2405 PHANTOM OF THE OPERA $2.50

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He resides, now and forever, he chained to his prison wall in the dungeon of the Cursed Castle! The man cursed wrongfully will send his curse back upon the unlucky! #2406 FORGOTTEN PRISONER OF CASTLEMARE $2.50

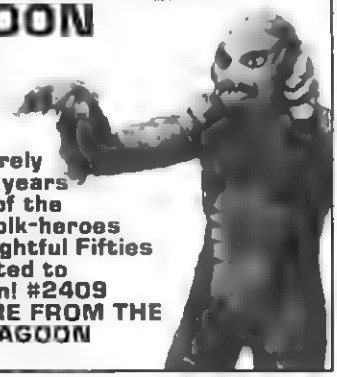
"GLOW" MUMMY

Stalking stealthily forth from the tomb of the evil Pharoahs, he plods! His shroudlike bandages that now hang in foul tatters woven when Dark magic ruled the World! Now he crawls and creeps onward . . . plodding . . . TO KILL YOU! #2403 MUMMY $2.50

"GLOW" WEREWOLF

It's a bad moon on the rise! The sore wind now rustles a tree branch—the ghostly gray evening air is all filled with the sound of the rugged pantings of a ferocious wild beast . . . THEN HE STRIKES! His fangs glowing at you! Talons sink into your throat . . . #2407 WOLFMAN $2.50

"GLOW" CREATURE FROM THE BLACK LAGOON

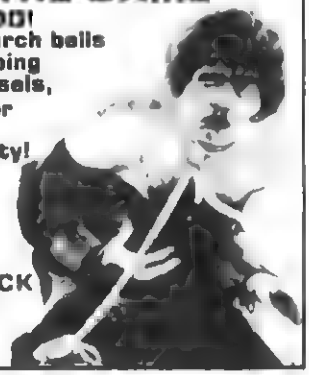


Now you can build the gurgling gill-man who's merely 300,000 years old! One of the finniest folk-heroes of the Frightful Fifties is recreated to perfection! #2409 CREATURE FROM THE BLACK LAGOON $2.50

"GLOW" DR. JEKYLL AS MR. HYDE

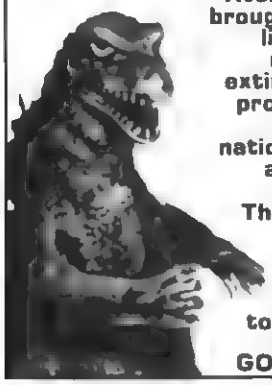
He clutches his neck in agony! The serum is taking effect! His skin feels strange, now "crawling," as bestial hair is sprouting quickly from all the pores of his transforming hide! His soul, too, is warping, growing malignant! #2401 DR. JEKYLL AS MR. HYDE $2.50

"GLOW" HUNCHBACK OF NOTRE DAME



QUASIMODO! Ringing church bells and kidnapping Gypsy damsels, suffering for tortures his deformity! Scene is of Quasimodo in torment. #2408 HUNCHBACK OF NOTRE DAME $2.50

"GLOW" GODZILLA



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You've seen her everywhere, from Macbeth to OZ to the House on Haunted Hill! No curse is complete without her! What complete hobbyist can look into his broken mirror each sunset and admit he doesn't own this spell-bopper? Over 8" high! #2427 THE O L D W I T C H $2.50

"GLOW" KING KONG

The Kong of Kongs! The 1st & best beast of them all! He's the giant, and he lumbers over 9" tall, with a tiny female victim writhing in his paw! You can bring Kong back to life to prowl forever on your hobby shelf! Don't hesitate another moment to get this one! Order #2414 KING KONG $2.50

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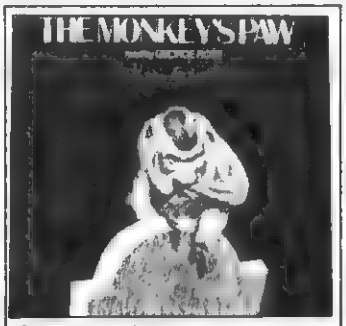

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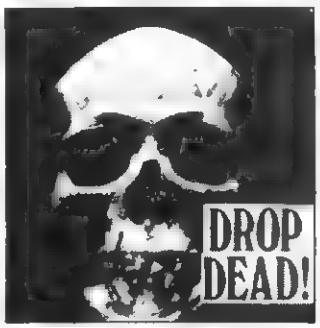

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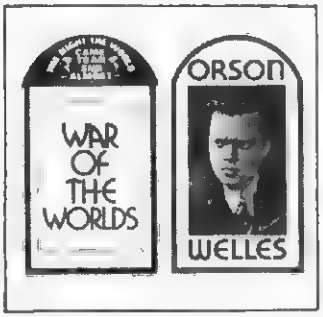

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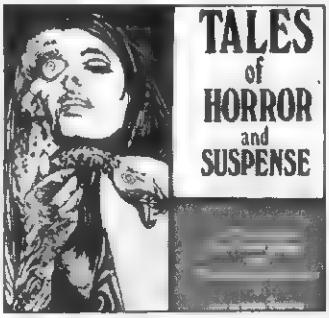

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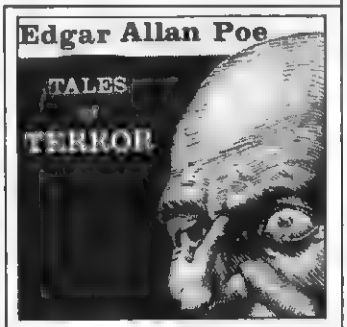

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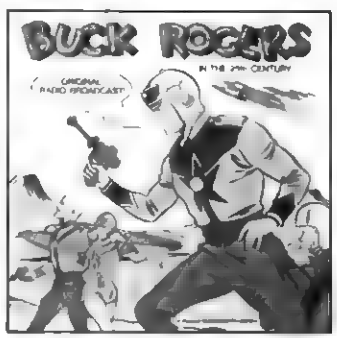

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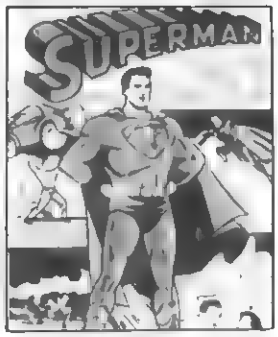

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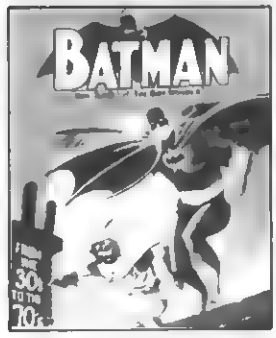

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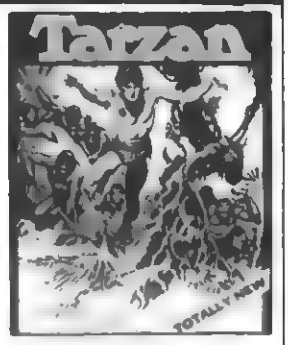

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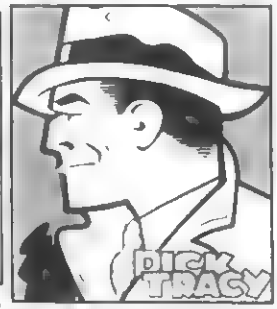

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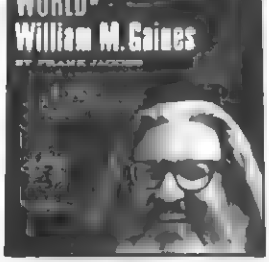

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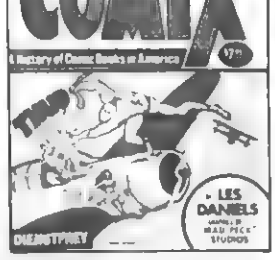

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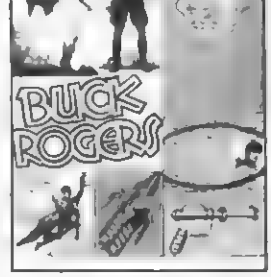

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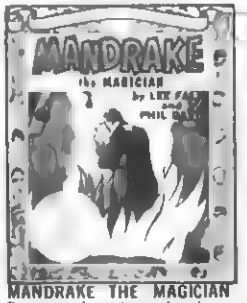

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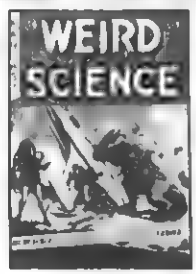

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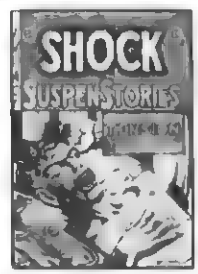

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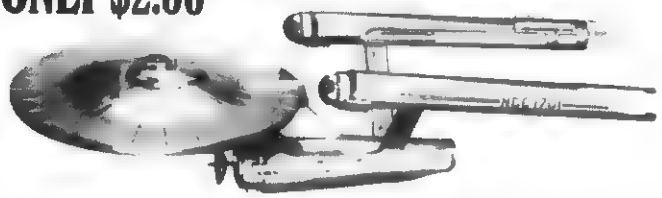

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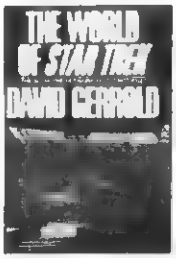

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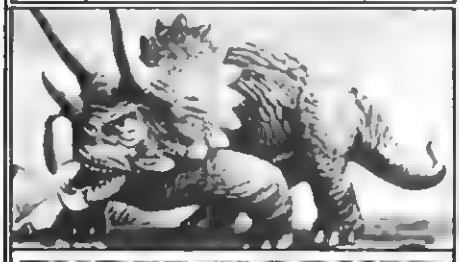

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Triceratops—often growing up to 20-feet long! A creepy Ceratopsian! Order #2436 3-HORNED DINOSAUR $5.00

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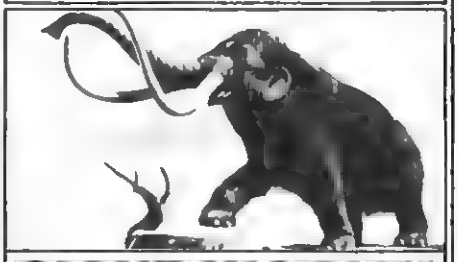
Styracosaurus—heavily armed. 1-1/2 ft. long nasal horn, 6 horn-neck spikes in crescent. #2436 SPIKED DINOSAUR $5.00



GIANT WOOLLY MAMMOTH
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Best known Pleistocene beast. Huge! Long, dense hair & fat layer protected this tusked Ice Age plant eater. #2438 WOOLY MAMMOTH $6.00

PLUS THESE EIGHT EXCITING FAVORITES!!

GIANT ALLOSAURUS
Over 10 inches high! North American 30-ft murderous beast! #2419 ALLOSAURUS $3.00

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Pteranodon—18-1/2" wingspan. Stone Age nemesis! Order #2424 FLYING REPTILE $2.00

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Perfect setting complete with ancient vulture-like creature. #2417 TAR PIT $3.00

BUILD A SCENE OF THE STONE AGE!

BUILD A LOST WORLD ON YOUR OWN KITCHEN TABLETOP! Bring back the thunderous & proud Prehistoric Past; all its ferocious monster-like beasts, and beast-like monster Men! Once you build one, you'll want 'em all! Set CRO-MAGNON MAN & WOMAN out battling a SABRE-TOOTH TIGER or NEANDERTHAL MAN! Make them all cower, trembling in fear in their PREHISTORIC CAVE, as a FLYING REPTILE Pteranodon swoops down, dropping from a cliff to attack a CAVE BEAR or a GIANT ALLOSAURUS, while a roaring WOOLY MAMMOTH goes to grips with a feared Triceratops 3-HORNED DINOSAUR! Make them do their primeval jousting thing in the JUNGLE SWAMP or flounder to extinction in the dread TAR PIT! Paint them imaginitively! Great trophies!

SABER TOOTH TIGER
Our ancestors were his breakfast! Over 8" long! #2420 SABRE TOOTH TIGER $2.00

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Early widespread, cold-adapted European Man. 4-1/2" high. Order #2421 NEANDERTHAL MAN $2.00

PREHISTORIC CAVE
Built-to-scale shelter for prehistoric people kits. Order #2418 PREHISTORIC CAVE $3.00

CRO-MAGNON WOMAN
Necessary companion to Cro-Magnon Man! Over 4" tall kit! Fits cave well! Order #2422 CRO-MAGNON WOMAN $2.00

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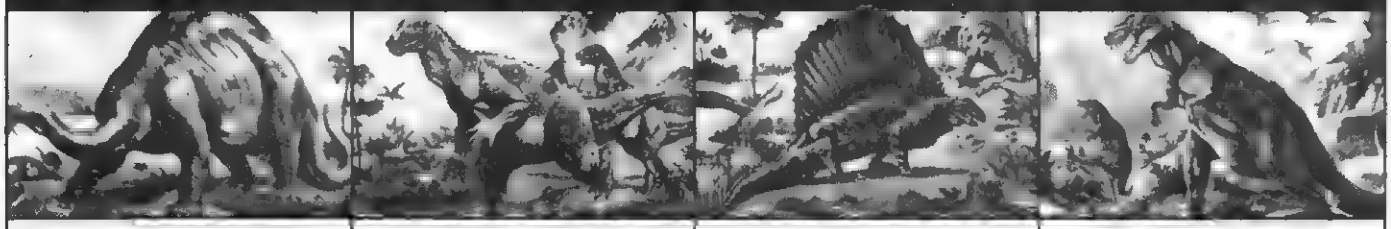
MOVING MECHANICAL PREHISTORIC ANIMAL HOBBY KITS

WIND-UP MOTOR INCLUDED
NO BATTERIES NEEDED –



BRONTOSAURUS
#2442

Monumentally Giant Herbivore, said to have weighed 30 TONS – the BRONTOSAURUS was at home on land and in the water! Now set one loose & make the quaking Prehistoric Past come to life again! No batteries needed, either! #2442, BRONTOSAURUS, $3.50

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#2443

The fiercely-formed IGUANADON over 100 million years ago had terrifying jaws that glistened with several rows of teeth for rowdy rows with other ancient monsters; always growing new teeth as they wore out! Get this scrapper to bully the rest! #2443, $3.50

DIMETRODON
#2444

DIMETRODONS got to be 11 feet long, and flaunted their fins for of all things, heating purposes; to absorb more sunlight! But they weren't timid sunbathers - these were really rough, tough meat-eating lizards! Buy one! See what we mean! Order #2444 DIMETRODON $3.50

STEGOSAURUS
#2446

An armored dinosaur pouncing across North America, the STEGOSAURUS was often 20 feet long, with arrowhead-shaped spikes down his back and mean nail-like pikes at the tip of his tail! They were vicious fighters, for "mere" vegetarians! Order #2446 STEGOSAURUS $3.50

TYRANNOSAURUS
#2445

TYRANNOSAURUS REX was the King of Monsters, everyone knows. Now you can set one prowling over your livingroom carpet, attacking and vanquishing everyone in its path! He was usually 47 feet long and nearly 20 feet tall, and devoured practically all animals! #2445 TYRANNOSAURUS $3.50

ANKYLOSAURUS
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ANKYLOSAURUS! His spiked hide was as hazardous to brush against as scaling the glass-encrusted Great Wall of China! This Herbivorous North American Lizard often grew to a length of 15 feet! When someone says "armored dinosaur," this grubby fellow always comes to mind. Order #2447 ANKYLOSAURUS $3.50

STYRACOSAURUS
#2448

A really creepy Ceratopsian, the STYRACOSAURUS, with his spiked armor-plated head was a terror to all who chanced to cross his path! When the world was younger, this monster prowled across the plains, pastures and forests of Asia & North America! #2448 STYRACOSAURUS $3.50

TRICERATOPS
#2449

TRICERATOPS! – A fine match for doing battle with the Triceratops at left! They each were about 20 feet long, and armored with sharp bony plates and fighting horns! This and all other kits on this page feature special windup motors to make these monsters lumber & swagger! Order #2449 TRICERATOPS $3.50

WOW! FULL COLOR FANTASTIC IRON-ON TRANSFERS!

COLORFUL IRON-ON EMBLEMS FOR T-SHIRTS AND SWEATSHIRTS!

EACH IRON-ON STICKER IS NEARLY ONE FOOT HIGH (SOME LARGER!) WASHABLE COLORS. JUST IRON-ON AND WEAR!

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THE HULK
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#2649
JUST PASSIN'
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I'M A LITTLE
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DEVIL MADE ME
DO IT IRON-ON
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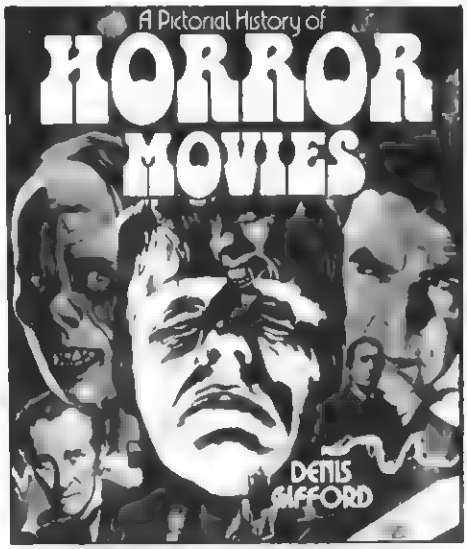
A MONSTER-SIZED COLLECTION OF

HISTORY OF HORROR MOVIES



Famous British author and film critic DENNIS GIFFORD has brought out this enormous (9"x12") Fact-Packed deluxe hardcover PICTORIAL HISTORY OF HORROR MOVIES, loaded with hundreds of stills, many in full color, and brief, witty descriptions of the careers of various monster baddies, vampires, golems, man-made monsters, beasts and things. One of the best buys ever! #2161 PICTORIAL HISTORY OF HORROR MOVIES $4.49

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Author Donald Glut has assembled in 372 pages just about every fact available on the book, FRANKENSTEIN, plus pix & info on the plays, films, comic books, sequels, imitations, everything. You'll not find a more complete hardcover book. #21054 FRANKENSTEIN LEGEND $9.95

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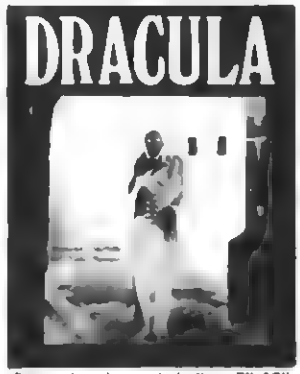
IN SEARCH OF DRACULA



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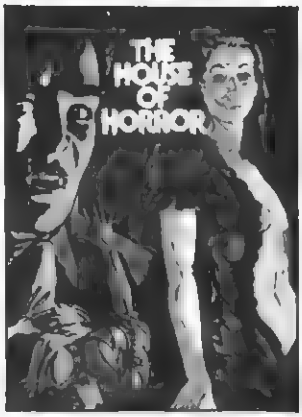

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Huge (7"x10") volume with over 350 pix of 15 classics of the fantasy film. Each flick is given a film-book treatment, and a treat, indeed! There's King Kong, Flash Gordon, Bride of Frankenstein, Metropolis, The Black Cat, Things to Come, and much more. Hardcover. #21008 CINEMA OF THE FANTASTIC $9.95

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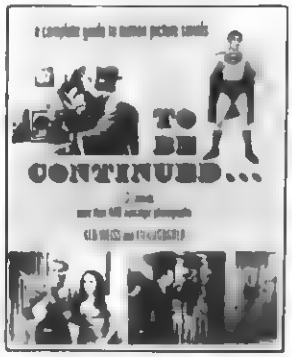

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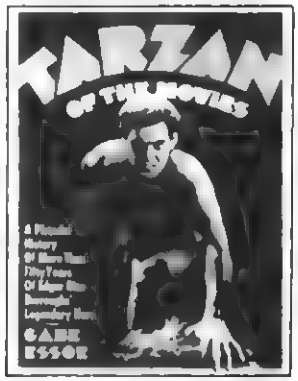

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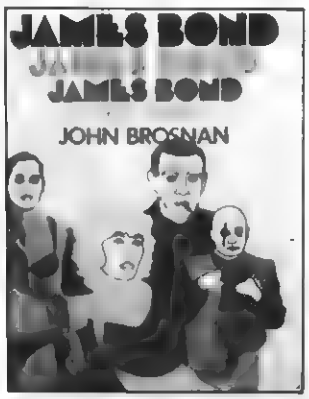

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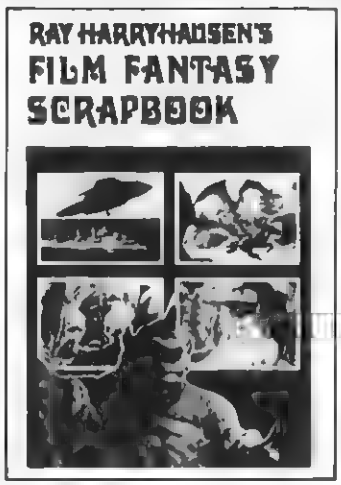

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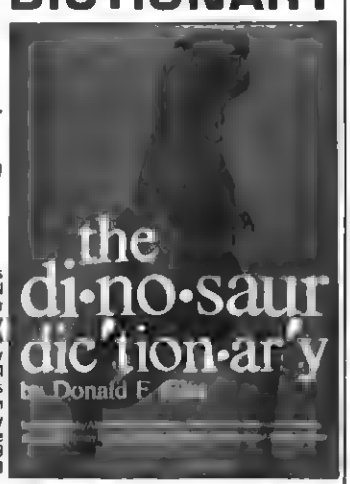

THE DINOSAUR DICTIONARY is also part encyclopedia, giving full info on every important dinosaur known, with fabulous paintings by Zdenek Burian, and stills from Willis O'Brien's Lost World, and Ray Harryhausen's Gwangi, and Animal World. If you ever entertained hopes of being a great stop-motion animator, this 218-page fully illustrated & Fact-Packed reference work's for you! Hardcover. #21009 DINOSAUR DICTIONARY $12.50

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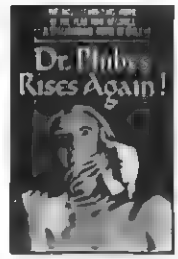

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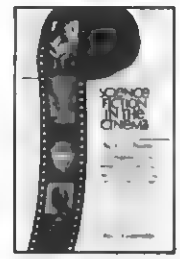

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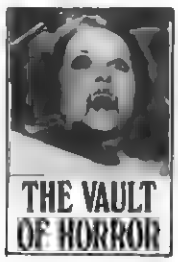

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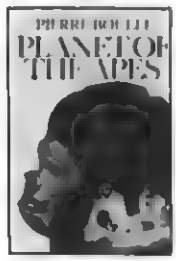

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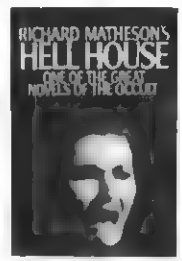

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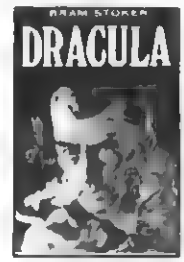

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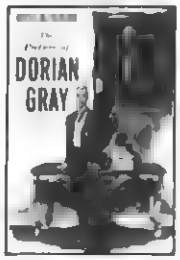

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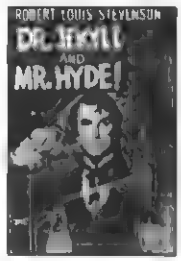

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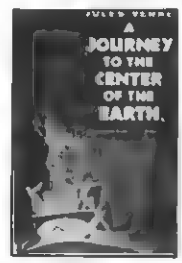

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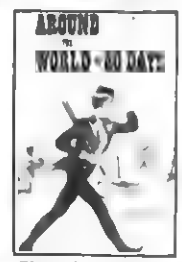

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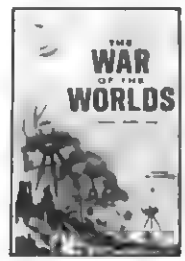

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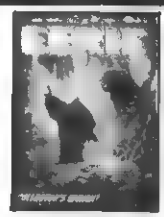

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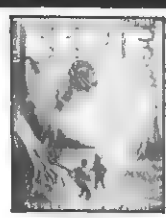

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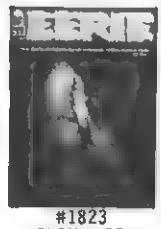

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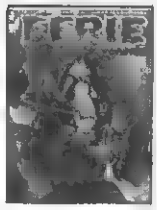

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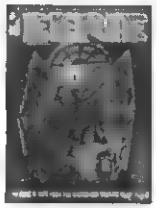

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EERIE #53
$1 50

#1854
EERIE #54
$1.50

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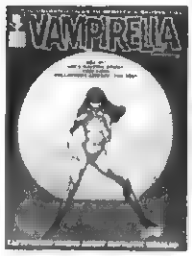
SCREAMING YOUR HEAD OFF BECAUSE YOU'RE MISSING...

VAMPIRELLA

BACK ISSUES



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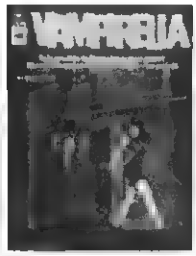

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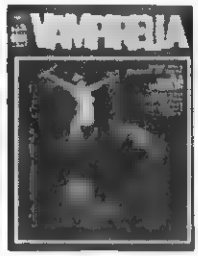

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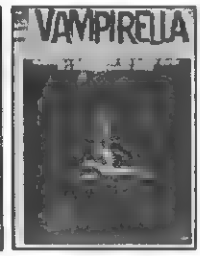

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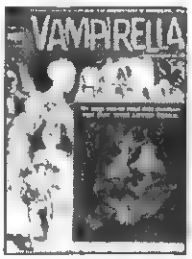

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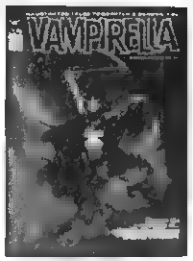

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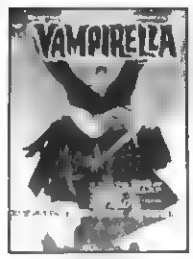

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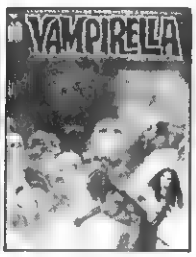

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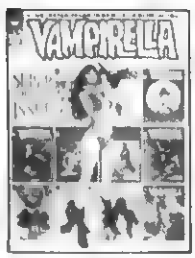

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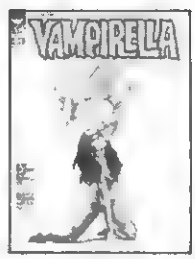

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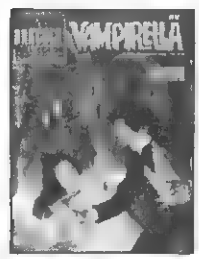

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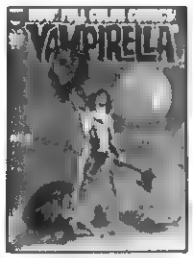

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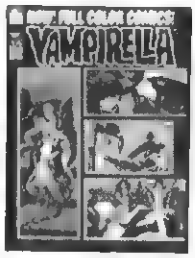

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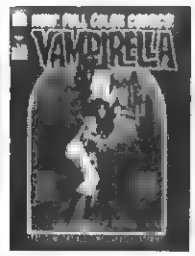

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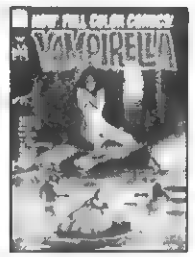

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VAMPI #30
$1 50

#1931
VAMPI #31
$1 50

IS YOUR COLLECTION OF THE WORLD'S GRUEVIEST COMICS MAGAZINE INCOMPLETE? STOP GNASHING YOUR FANGS OUT AND ORDER THOSE MISSING ISSUES NOW!

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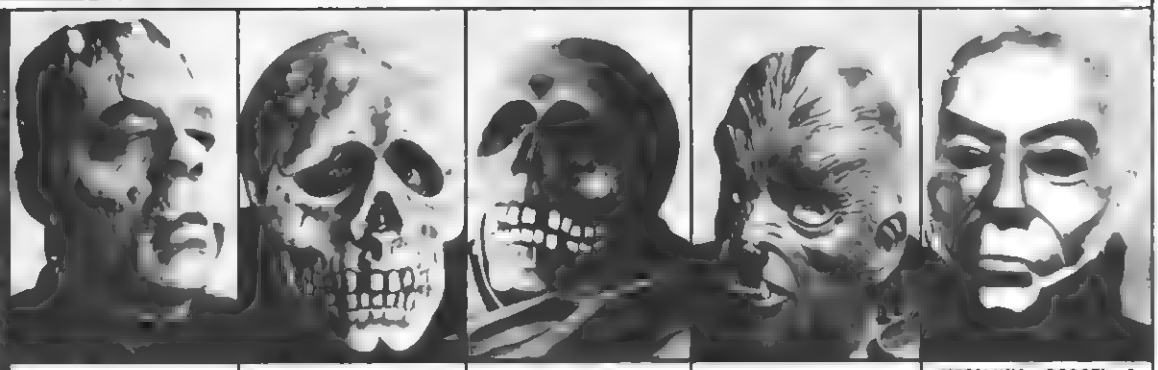
ASTONISHING! BRAND-NEW VINYL WHOLE-HEAD HORROR MASKS!

NEW! FROM HOLLYWOOD! VINYL MOVIE MONSTER MASKS!

They fit the whole head. Sturdy flexible but unbreakable all-weather vinyl masks. Reasonably priced so you can buy 'em ALL! All great!



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ALL NEW FULL COLOR SPIRIT POSTER!
36"x24" (3 feet by 2 feet)!
Specify #2949 SPIRIT COLOR POSTER $2 00

Exclusively produced by WARREN PUBLISHING & drawn by WILL EISNER!

REPRINTED IN BLACK & WHITE FOR PERMANENT COLLECTING UNDER WILL EISNER'S PERSONAL SUPERVISION! LIMITED EDITION!

Denny Colt, private eye, was dead or so everybody thought. Only Police Commissioner Dolan knew Denny was back as THE SPIRIT, smashing the Underworld with iron fists. In 1940 THE SPIRIT, Will Eisner's lively Sunday Newspaper Comic Book Supplement, stunned and held spellbound millions of readers. Now you can relive each good ol' two-fisted, death-riddled comic art adventure! What made THE SPIRIT great? Smart characters, explosive plots and drawings so fantastic that the figures either pop out of a panel 3-dimensionally at you, or YOU fall INTO the picture! 80 pages (10 great yarns) in each set.

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DRAWN BY JACK DAVIS

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A gigantic, unbelievable wash drawing of the FRANKENSTEIN MONSTER, OVER 6 FEET TALL – by America's greatest cartoonist-artist Jack Davis. A masterpiece of reproduction that will startle anyone who sees it! Have your picture taken alongside your favorite ghoul; tape it to the inside of your bedroom or den door; put it between someone's bed sheets, or just pin it on the wall. A million dollars worth of value for a low price

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Black & White
#2909
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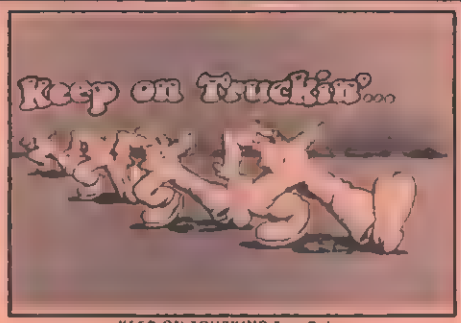

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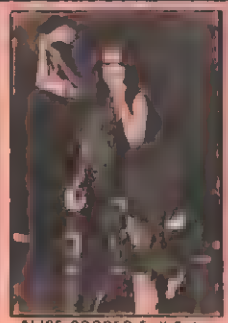

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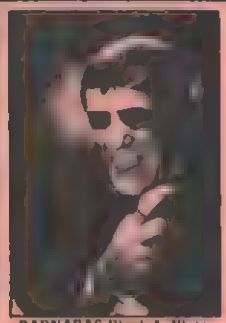

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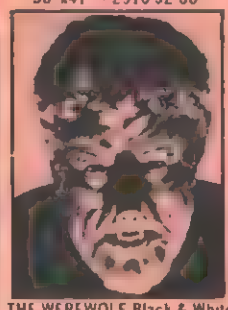

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They're inspired by 5 mind-bending motion pictures! Millions have seen the PLANET OF THE APES movies, and millions more will thrill to the forthcoming TV series! The whole world has gone APE! Cornelius and Dr. Zaius, those fantastically-evolved man-like Apes of the far future are folk-heroes in movie houses and zoos everywhere! So order these great new model kits NOW! They'll drive you out of your tree!

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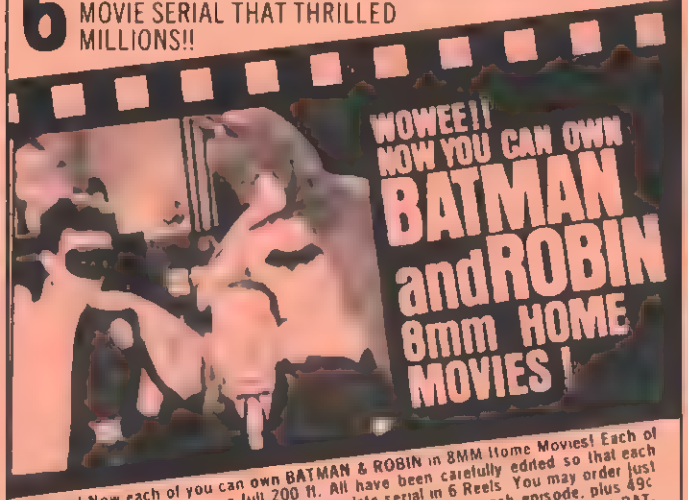
6 SPINE-TINGLING EPISODES OF COLUMBIA'S ORIGINAL MOVIE SERIAL THAT THRILLED MILLIONS!!



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BARNABAS!

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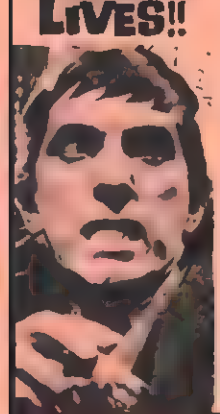
DARK SHADOWS LIVES!!



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I certify that statements made by me are complete and correct
Publisher JAMES WARREN

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FANG MAIL (Continued from page 4)

ROTTEN FORRY STRIKES OUT AGAIN

Imagine my astonishment when I attended the Count Dracula Society's Sunday evening meeting following Mr. Chaney's death, expecting to find all the people in attendance sad-faced & grieving, when actually nobody seemed to be affected at all. Even Mr. Ackerman gave a rather weak eulogy WITH A SMILE ON HIS FACE! Dr. Donald Reed, president of the CDS, seemed like he wanted to hurry with the eulogies and get to more important Society business matters. However, the blow was lessened when Mr. Ackerman announced that **FM** #103 would be a Chaney Jr. memorial issue. I waited 3 months expecting to find a beautiful Basil Gogos portrait of the man and an issue comparable to the Karloff memorial issue. Instead I find the Creature from the Black Lagoon on the cover, Blacula inside and the Planet of the Apes. The other articles on the other actors & actress were appropriate. But the rest of the magazine was a great disappointment. For shame, **FAMOUS MONSTERS OF FILMLAND!** For shame, Forrest J. Ackerman! For shame to all who took "the Wolf Man's" death too lightly.

MICHAEL CARLISLE
Hawthorne/CA 90250

• I have long since forgotten who hurt my feelings once by characterizing me—and it was meant as a putdown—as "the Smiling Moonbeam of fandom" because, it seems, I am so frequently seen with a broad grin on my face. Life has treated me well and I guess I'm just naturally a pretty happy guy. I'm sorry if I was not equal to the occasion in Michael Carlisle's eye but fortunately the criticism is diminished by the fact that it is the only negative reaction that has come to my attention concerning either the Chaney Memorial meeting of the Dracula Society or the issue of FM dedicated in part to his passing.—FJA

ANTI-ACADEMY

Before Boris Karloff died there was an Ackerman-inspired campaign to have the King receive an honorary Academy Award. As we know, it failed. In a way, I'm glad. I will explain my reason: Boris Karloff, Lon Chaneys Sr. & Jr., were deserving of an award but not trashy garbage like the Academy Awards. These men will live forever in my mind, my heart & my soul.

ALLEN L. HAWKINS
Salisbury/MD 21801

GENERAL COMMENTS

#99 was fine, a good thing that you put Chaney's Wolf Man on a cover before his death. It must have pleased him.

#100...great! I am very proud to own a complete set of **FMs**. Mae Clarke interview was fascinating.

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WYATT WEED

#102—Verne Langdon's article interesting, very! "**FM** We Love You" the best of the issue.

I saw SCHLOCK and oh dear God, I nearly fell out of the car (at the drive-in) laffing! I laffed so hard I felt sick when I got home and had to take an aspirin! The scenes in which the police tried to flush Schlock out of the home, the climax (god, John Chambers was **funny**) and Forry's scene were sidesplitting.

PERRY MARTIN
Yuba City/CA 95991

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THE DOZENTH DOES IT

This is the 12th time I've written you—unfortunately none of my letters were ever printed. But I am not a quitter—I will keep on writing to you until the year 2001 if I have to. I think your mag is just great and #100 covered more horror flicks & more people who have had something to do with them than any other issue of **FM** I've ever read.

RONALD HOLMES
New Bedford/MASS

REQUEST FROM G.I. IN GERMANY

Since I am stationed here in W. Berlin I would appreciate any correspondence from other **FM** readers who seriously enjoy this genre of movies.

Incidentally, never worry about your competition—you have none.

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THE SPIRIT

CONTINUED FROM INSIDE FRONT COVER

We're not spending thousands of dollars just to get out a bi-monthly, misty-eyed package of antique nostalgia. We figure that even if you've never seen THE SPIRIT before, you'll groove on it.

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A hundred years from now when they publish a collection of the cartoon masters of the 20th Century, Will Eisner's name will be at the summit. Drawing at the age of seven and cartooning his way through De Witt Clinton High School in New York, Will became a professional with his work in early issues of WOW! and FAMOUS FUNNIES, two of the earliest comic books. Perhaps you've seen some of his creations . . . SHEENA, QUEEN OF THE JUNGLE . . . THE BLACKHAWKS . . . PLASTIC MAN . . . UNCLE SAM COMICS.

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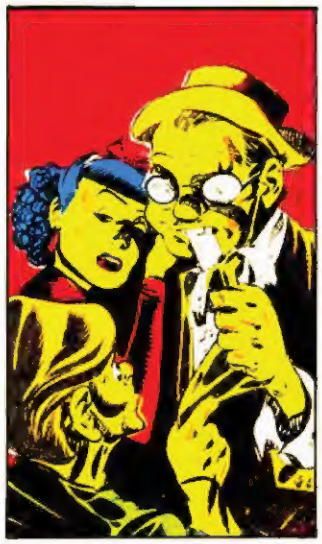

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